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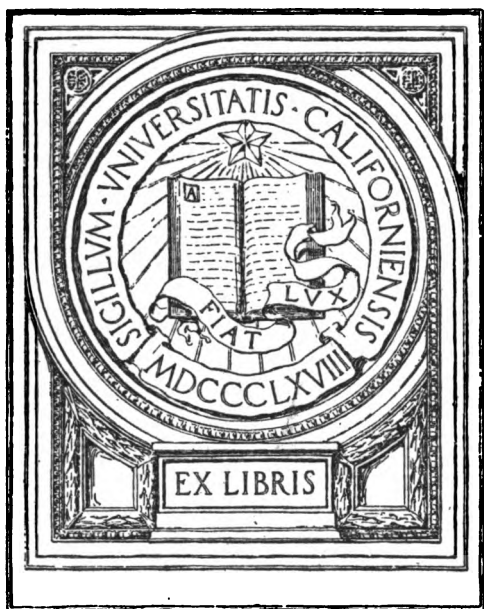
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REMARKS,
CRITICAL CONJECTURAL, AND
EXPLANATORY,
UPON THE
PLAYS OF SHAKSPEARE;

RESULTING FROM
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1805.

TO THE
AUTHOR

English - Alumnus

REMARKS
UPON THE
PLAYS OF SHAKSPEARE.

JULIUS CÆSAR.

ACT I. SCENE I.

256. "*Be not out with me.*"

i. e. Be not out of humour with me; be not unkindly disposed towards me: the phrase is still current in Ireland.

258. "——— *There have sat.*"

This corrupt use of the imperfect past tense for the perfect, *sitten*, has become so general as to make propriety almost obsolete.

"*That Tyber trembled,*" &c.

Insomuch that Tyber trembled, &c. as in *Macbeth*:

"——— There's one did laugh in his sleep, and
one cried murder,

"That they did wake each other."

"——— *Weep your tears*

"*Into the channel, till the lowest stream*

"*Do kiss the most exalted shores of all.*"

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This thought, without the extravagance of the hyperbole, occurs in *As You Like It*:

"—— Thus the hairy fool
 "Stood on the extremest verge of the swift brook,
 "Augmenting it with tears."

SCENE II.

261. "*When Cæsar says, do this, it is perform'd.*"

"Sit lux et lux fuit."

263. *Br.* "*I'll leave you.*"

This, like many other fragments, is evidently an idle interpolation; it is *utterly useless* to the sense and spirit of the dialogue, and disfigures the verse. The removal of this hemistic would obviate Mr. Steevens's anxiety about the prosody in what follows.

"*I have not from your eyes that gentleness,*
 "*And shew of love, as I was wont to have.*"

This mode of speech, the using "*as*," for *that*, is an abuse which our poet himself seems to have been prompt to reprehend, if I mistake not, the meaning of a passage in *Coriolanus*, where Menenius, railing at the citizens, says, "I find the ass (quibble upon *ass* and *as*) in compound with the major part of your syllables."

"*If I have veil'd my look,*
 "*I turn the trouble of my countenance*
 "*Merely upon myself.*"

I do not know what Brutus could mean by veiling his countenance, unless he wore a mask,

which is by no means implied: I believe the word has been misprinted, and that we should read "vail'd," if I appear to have a *dejected*, or *castdown* look: "to vail," in the sense of to bow, submit, is frequently occurring:

"If he have power, then vail your ignorance."
Coriolanus.

"Vailing their high tops lower than their ribs."
Merchant of Venice.

"——— *Vexed I am,*
"Of late, with passions of some difference."

With *contending* passions.

264. "Then, Brutus, I have much mistook your passion."

This abuse of the tense may be found in writers who are supposed to be, generally, more correct than Shakspeare. We might, however, easily read, for "mistook," *mista'en*.

"'Tis just."

This fragment might be spared, and Cassius proceed, connectedly enough, without such interruption of the measure.

"For that which is not in me."

Both the metre and the sense of the context shew that some words have been lost here: Cassius, I suppose, replied,

"——— *Nay, it is,*
"Therefore," &c.

365. "——— *Be not jealous of me.*"

i. e. *Be not suspicious.*"

265. "Set honour in one eye, and death i' the
other,
"And I will look on both indifferently."

"In the eye," for *in my view*. I cannot think that Dr. Johnson has accurately explained this passage: the meaning of "indifferently" is not, I apprehend, *without preference*, but serenely, coolly, without that alarm or perturbation which might prevent my chusing properly. A sentiment resembling this occurs in K. Henry IV. where Hotspur exclaims,

- "Send danger from the East unto the West,
"So honour cross it from the North to South;
"And let them grapple."

266. "The troubled Tyber chafing with her
shores."

This mistake of the gender of Tyber was noted before in the first scene, by Mr. Steevens; it is very uncouth, and ought, I think, to be corrected in the text.

- "—— *Ere we could arrive the point,*" &c.

Arrive, as a verb active, is used in other places; and we find it so applied by Milton:

- "—— Arrived the happy coast."
Paradise Lost.

267. "I, as Æneas," &c.

The nominative pronoun, here, has no verb belonging to it. The awkward pleonasm might be removed by reading, for "I,"

- "Then, as Æneas," &c.

- "The old Anchises," &c.

The hypermeter, here, might be obviated without much violence :

“ ——— As Æneas, our great ancestor,
 “ Did, from Troy’s flames, upon his shoulders
 bear
 “ The old Anchises, so, from the waves of Ty-
 ber,” &c.

Or Tyber’s waves.

“ *A man of such a feeble temper.*”

Cassius seems, here, to pay a compliment to Cæsar that he did not intend ; he wonders that Cæsar should be liable to the attack of a fever, or the common incidents of humanity.

268. “ *Another general shout !*”

There is no occasion for the word “ general,” here, which only spoils the measure :

“ And bear the palm alone. (Shout.)
 “ ——— Another shout.”

“ *Men, at some time are masters of their fates.*”

Every man has it in his power, at some time or other, to achieve his fortune or assert his dignity. A similar reflection occurs again :

“ There is a tide in the affairs of men,
 “ Which, taken at the flood, leads on to fortune.”

“ *Brutus and Cæsar : what should be in (that)
 Cæsar ?*”

“ That” should be omitted.

“ *Brutus will start a spirit as soon as Cæsar.*”

The word *sprite*, which in other places is put for spirit, would improve the measure.

269. "*Now is it Rome indeed, and room enough,*"
&c.

I wish there was no room for this pun.

"*Room enough,*" &c.

The occasion to pun was too tempting, as it seems to be at present. B. STRUTT.

"——— *I am nothing jealous.*"

"*Jealous,*" for doubtful.

"——— *The eternal devil.*"

Eternity is here ascribed to the devil, generally, as an attribute; and not, as Mr. Steevens supposes, with any reference to the continuance of his reign in Rome.

270. "*Under these hard conditions, as this time*"
"*Is like to lay upon us.*"

The "ass," again, "in compound," &c. See *Coriolanus*, Act 2, Scene 1, 67.

"*I am glad, that my weak words.*"

This is too much for the measure, "weak" might be omitted, and "upon us," in the component part of the line, compressed to two syllables:

"*Is like to lay upon ūs.*"

"——— *I am glad my words.*"

"——— *Cicero*

"*Looks with such ferret and such fiery eyes,*

"*As we have seen him in the Capitol.*"

The construction is wrong; a verb is wanting. We might obtain concord by reading,

"*As i' the capitol he's wont to shew,*

"*Being cross'd,*" &c.

272. "*Such men as he be never at heart's ease.*"

The using, thus, the subjunctive "be," instead of the indicative *are*, is an error that, I think, should be silently repaired in the text. Notwithstanding it was the practice of our author, as well as others of his time, why should mistakes confessed, be perpetuated when they can be corrected without any inconvenience?

"*Why, you were with him, were you not?*"

The measure, here, is unnecessarily interrupted. I would read,

"That Cæsar looks so sad.

"—— Were you not with him?"

Again,

"*What was the second noise for?*"

"—— (*Why*) *for that too.*"

And,

"*Why, for that too*

"— *Was the crown offer'd (him) thrice?*"

"Why" and "him" should both be ejected.

273. "*I durst not laugh for fear of opening my lips, and receiving the bad air.*"

Casca was not in quite such piteous case as a certain sea-sick traveller, who, in excuse for the intolerable clamour he made, observed, that his neighbour above him was vomiting on his face, while he himself was so sick that he could not keep his mouth shut.

275. "*With better appetite.*"——

This hemistic might be accommodated in the

following line, dismissing from the latter three useless words—"for this time:"

"With better appetite."——

"—— So 'tis. I'll leave you."

"*I will come home to you ; or, if you will,
Come home with me, and I will wait for you.*"

This must be wrong: if Cassius went *with* Brutus, Brutus could not wait. I would propose:

"I will *go* home to you ; or, if you will,
Come home *to* me, and I will wait for you."

"*From that it is dispos'd : therefore 'tis meet.*"

The grammar and the metre both require correction. We might read :

"From that it is dispos'd *to* ; so 'tis meet."

276. "*Cæsar doth bear me hard ; but he loves
Brutus :*

"*If I were Brutus now, and he were
Cassius,*

"*He should not humour me.*"

Cassius is a selfish moralist ; he would not be tempted to betray his friend, though he advises Brutus to do so.

SCENE III.

281. "*Why birds, and beasts, from quality and
kind.*"

This line should certainly be placed, as Dr. Johnson proposes, after the line which now follows it.

"—— *Infus'd them with these spirits,*" &c.

"Infused," for *inspired, endued*. The same abuse of this word occurs in *The Tempest*, where Prospero tells Mirando, he has "infus'd her with a fortitude."

583. "*He were no lion, were not Romans hinds.*"

"Hinds," here, is equivocal: the beasts so called, and peasants.

"——— *Such a man,
That is no fleering tell-tale.*"

This inaccuracy has occurred more than once before; the pronoun instead of the comparative conjunction.

284. "*Be factious for redress.*"———

Mr. Malone is clearly right in his explanation of "be factious,"—combine, strengthen your party. Mr. Steevens gives no support to Dr. Johnson's interpretation, (be active) in the passage from *Coriolanus*, where "factionary, on the part of your general," is to be understood exactly in the sense that Mr. Malone gives; *i. e.* of the same party or faction with your general: and one would hardly have supposed that Mr. Steevens was to be told, that "faction," in such instances, is not used in the unfavourable sense:

"Her faction will be full as strong as *our's*."
Henry VI. Second Part.

286. "*Will change to virtue, and to worthiness.*"

The harmony of Shakspeare's versification is so varied, that the cadences falling exactly on the same places, in different lines, is remarkable. In *Hamlet* there is a verse completely consonant to this:

"She turns to favour and to prettiness."

ACT II. SCENE I.

288. "——— *Ambition's ladder,*
"Whereto the climber-upward turns his
face."

The compounding thus, with a hyphen, "climber" and "upward," alters, I think, and impairs, the sense: if it be, indeed, a compound, the latter part is superfluous; for he who climbs, necessarily goes upward: but the meaning of the passage, as I conceive it, is, that young Ambition, while mounting, directs his view to the upper part *of the ladder*, which (as soon as he has availed himself of the entire use of it) he turns his back upon, and then looks to the clouds. The mistake arises from a supposed antithesis between "face" and "back," but the only opposition intended is in the progress of Ambition's climbing, from the bottom to the top of the ladder, from lowly complacency to exalted arrogance.

289. "——— *So Cæsar may;*
"Then, lest he may."———

This is badly expressed. That "he may," is admitted, absolutely; and it is not the hypothesis that is to be subverted, but the probable effect that is to be prevented: it should be, "then lest he *do*;" *i. e.* lest he practically accomplish what his condition indicates.

289. "——— *Colour.*" ✓

Specious or plausible appearance.

290. "——— *I have took.*"———

The familiarity of this false expression, for I have taken, or ta'en, should not protect it from condemnation.

291. "*Sir, March is wasted fourteen days.*"

The measure might be filled up thus :

"Sir, March is wasted *now*, full fourteen days."

"*Between the acting of a dreadful thing*
And the first motion, all the interim is
Like a phantasma, or a hideous dream :
The genius, and the mortal instruments,
Are then in council," &c.

I do not perceive that Dr. Johnson's explanation of "the genius and the mortal instruments" is right—(the power that watches for the protection of the conspirator, and the passions which excite him to a deed of honour and danger.) I rather think this is the meaning :—The imagination, the purpose, or device, and the means of effecting it, are then in consultation with each other : "a dreadful thing," though put thus, generally, implies, in the speaker's mind, the intended assassination ; and hence "the mortal instruments."

296. "*To mask thy monstrous visage? Seek none, conspiracy.*"

This far exceeds the measure. I would propose, with the ejection of a word that the construction may spare,

"To mask thy monstrous visage? None conspiracy."

297. "*This, Casca ; this, Cinna.*"

The metre here falls into disorder. I would repair it in this manner :

" This *valiant* Casca ; Cinna, this ; and this,

" Metellus Cimber."

" ——— They are welcome, all."

298. " *No, not an oath : If not the face of men,
" The sufferance of our souls, the time's
abuse,—*

" If these be motives weak," &c.

This change in the drift of the sentence, whether careless, or studied by the poet, is natural, and frequently occurs in animated speech.

299. " ——— *High-sighted tyranny.*" ———

Tyranny looking aloft, ambitious.

" *What need we any spur, but our own cause,*

" *To prick us to redress ?*" ———

We find in Macbeth a similar expression :

" ——— I have no spur,

" To prick the sides of my intent, but only

" Vaulting ambition," &c.

300. " ——— *Such suffering souls*

" *That welcome wrongs.*" ———

Concord requires, here, the comparative conjunction " as," instead of the pronoun " that," as we find it properly applied in the very next line :

" ——— Unto bad causes swear

" Such creatures as men doubt," &c.

Inaccuracies of this kind should not be suffered to disfigure the text, or be admitted as the language of the poet, or of his time.

" ——— *Every drop of blood* ———

" *Is guilty of a several bastardy.*"

“Guilty-of,” seems here to stand for “branded-with the disgrace-of;” or are we to understand the expression thus: “Upon the occasion of such a breach of honour, every drop of blood contributes to cause or generate in a Roman breast a new base and illegitimate spirit.

302. “*And let our hearts, as subtle masters do,
“Stir up their servants to an act of rage,
“And after seem to chide them.”*————

But the drift of Brutus’s speech is to deprecate what is here recommended: “and,” in the first line, unquestionably should be “*nor*.”

“*We shall be call’d purgers, not murderers.*”

What sort of a line is this? We can count, indeed, just ten syllables, but not a single cadence for a verse; which, however, a slight transposition would yield:

“Purgers we shall be call’d; not murderers.”

303. “———— *Take thought, and die for
Cæsar.*”

Notwithstanding Mr. Henley’s learned argument, I believe Dr. Johnson’s interpretation of “take thought,” *i. e.* turn melancholy, is right.—We find “thought” applied in the same sense in Anthony and Cleopatra; where Enobarbus says,

“———— This blows my heart;
“If swift thought break it not, a swifter mean
“Shall outstrike thought; but thought will do’t.”

And the context itself, in the present instance, seems to impress this meaning.

“*If he love Cæsar, all that he can do
“Is to himself; take thought, and die for
Cæsar:*”

" *And that were much he should ; for he
is given*

" *To sports, to wildness, and much com-
pany.*"

It is not probable, says Brutus, that Anthony should devote himself to grief and melancholy, who is so much addicted to levity and mirth. If there be any longer a doubt remaining, that "melancholy" is meant by "thought," in these instances, it must vanish, I suppose, entirely, upon the appearance of the following lines of Enobarbus :

" O sovereign mistress of true *melancholy*,

" The poisonous damp of night dispunge upon
me,

" That life, a very rebel to my will,

" May hang no longer on me."

This interpretation of thought, I find illustrated in *Bacon's Historie of the Raigne of King Henry the Seuenth* :

" Hawis, an alderman of London, was put in trouble, and died with thought and anguish, before his businesse came to an end."

305. " *Let me work.*"

Mr. Steevens, upon this fragment remarks :—
" These words, as they stand, being quite unmetrical, I suppose our author to have originally written—Let me to work ; *i. e.* go to work !". I fear this emendation will not be much commended. More probable words, I believe, would be, *Leave me to work* ; (*i. e.* let me alone to manage this matter.) But who can say that the words, as they stand, are unmetrical, while we are unacquainted with what were to follow them ?—these, for instance, would make harmony :

"Let me work on him; I can humour him."

307. "*Enjoy the honey-heavy dew of slumber*"

Honey-heavy; i. e. sweetly-oppressive.

308. "*Is Brutus sick? and is it physical*

"*To walk unbraced; ———*

"*And will he steal out of his wholesome bed,*

"*To dare the vile contagion of the night?"*

"*——— No, my Brutus;*

"*You have some sick offence within your mind,*" &c.

A good deal of this scene has been borrowed by Dr. Young; where Zanga, leaving his bed, to brood upon his revenge, during a tempest like this described by Shakspeare, is assailed by the tender solicitations of Isabella:

"Is this a night for contemplation?"

"Something unusual hangs upon your mind;

"And I will know it: by our loves I will."

"Physical," for medicinal, occurs in Coriolanus:

"The blood I drop is rather physical."

"*I charm you.*"——

I enjoin you by the influence of what is sacred. I fear the poet is at his old tricks: he would have said, "I conjure you;" but then "cónjure" started up, and, to make the matter sure that way, he wrote "charm."

312. "*Vouchsafe good morrow from a feeble tongue.*"

i. e. Vouchsafe to receive good morrow. It is very harsh construction.

312. "O, *what a time have you chose out, brave Caius,*
"To wear a kerchief?"——

This thought occurs in the First Part of King Henry IV.

- "'Zounds ! how has he the leisure to be sick,
 "In such a justling time?"

And it is also introduced by Beaumont and Fletcher, in *The Loyal Subject* :

- "The general sick now ! Is this a time
 "For men to creep into their beds?"

SCENE II.

315. "—— *Drizzled blood upon the Capitol.*"

This tremendous phenomenon has been found by modern naturalists to be nothing more than excremental evacuations from hovering swarms of a certain kind of beetles.

- "*The noise of battle hurtled in the air.*"

Gray has introduced this word into one of his odes :

- "Iron sleet of arrowy shower
 "Hurtles in the darken'd air."

316. "—— *These things are beyond all use.*"

Out of the scope of usage or custom. Thus in *Macbeth* :

- "And make my seated heart knock at my ribs,
 "Against the use of nature."

“ ——— *These predictions*
 “ *Are to the world in general, as to Cæ-*
sar.”

In the same way does King Richard the Third console himself under the ominous seclusion of the sun :

“ Not shine to-day ! why what is that to me,
 “ More than to Richmond ? since the self-same
 heaven
 “ That frowns on me, looks lowring upon him.”

322. “ *Bid them prepare within.*”——

We might save the metre, by reading, elliptically,

“ Bid prepare.”——

323. “ *That every like is not the same.*”——

That every thing is not really what it appears. Thus Iago, less honestly, remarks :

“ ——— Men should be what they seem,
 “ Or, those that be not, would they might seem
 none.”

326. “ *None that I know will be : much that I*
fear may chance.”

The obscurity of oracular responses would, perhaps, justify the restoration of the metre, here, by reading, elliptically,

“ None that I know will be : much, fear, will
 chance.”

ACT III. SCENE I.

329. "——— *Cassius, be constant.*"

Be steady ; let not your resolution be affected, disconcerted, or changed, by this circumstance.

331. "——— *Be not fond*
"To think," &c.

i. e. Be not weak-minded.

332. "——— *Cæsar doth not wrong but with*
just cause."

I wish that Mr. Tyrwhitt, who undertook to defend this expression, as it is supposed originally to have stood, had favoured us with an example, in any other English author, of "wrong's" being used with a meaning different from that of injury. Until this can be shown, I fear the votaries of Shakspeare's muse must abide the sarcasms of Jonson, howsoever they disrelish his malignity. The passage cited by Mr. Malone from the Rape of Lucrece to support Mr. Tyrwhitt, I fear, is insufficient, as the word "wrong," there, seems to have been adopted merely for the sake of the jingle and alliteration ; and, as to what Mr. Steevens produces from K. Henry IV. where Justice Shallow tells Davy, that his friend shall have no wrong, I cannot discover any other meaning in it than that the fellow, although "an errant knave," should not be treated with unjust rigour. But, even if both those cases were applicable, how would it mitigate or remove the severity of Ben, to prove that the inaccuracy which he was exposing was not only really existent but common with our poet.

333. "——— *Freedom of repeal.*"

Freedom that repeal will give.

337. "——— *This mutiny.*"

The poet uses "mutiny" for tumult or commotion, simply, as he does "faction" merely for a contending party.

338. "——— *So oft as that shall be.*"

The metre wants correction, here; some words have been obtruded: I suppose we should read:

"No worthier than the dust———

"——— As that shall be."

339. "*So often shall the knot of us be called.*" &c.

"Knot" is league, confederacy.

"*With the most boldest and best hearts of Rome.*"

It has been remarked already that, anciently, the degrees of comparison, in the English language, were not confined to three; they were, at least, five; as, good, better, more better, best, most best, &c.

"*With all true faith, so says my master Antony.*"

I would read, "so says *Mark Antony.*"

"*I never thought him worse.*"

This is a miserable interpolation, and could never have been written by the poet.

340. "——— *Who else must be let blood, who else is rank.*"

I cannot agree in Dr. Johnson's interpretation of "rank," here, "overtopping equals," or "growing too high," much less in Mr. Malone's, "TOO REplete with blood." I believe it only means *distempered*, corrupt, requiring to be purged and corrected, by being *bled*.

341. " ——— *Live a thousand years,
" I shall not find myself so apt to die."*

This sentiment, which is suggested to Antony by grief and despair, breaks from Othello in the height of exultation :

- " ——— If it were now to die,
" 'Twere now to be most happy!"

" *No place will please me so, no mean of death."*

" Mean," here, has an unusual signification: it cannot be *medium*, nor yet " means" (efficient cause), for that was expressed just before :

- " ——— No instruments
" Of half that force as those your swords," &c.

But it seems to imply *mode, manner, form.*

" *As fire drives out fire, so pity, pity."*

In these works we find that fire is sometimes a monosyllable and sometimes a dissyllable, but the difference should certainly be marked, in the spelling: it should, here, in one case be written " fire," and in the other " *fîér*," according to the ancient orthography :

" *As fier drives out fire, so pity, pity."*

- " ——— *For your part,
" To you our swords have leaden points, Mark
Antony."*

The hypermeter, and the cacophonous sounds of you and yours, here, are proofs, I think, of corruption: we might read, in mercy to the metre,

- " Hath done this deed on Cæsar; *but for you,*
" Mark Antony, our swords have leaden points."

"Our arms, in strength of malice, and our hearts,
 "Of brothers' temper, do receive you in
 "With all kind love."

The first part of this passage, Mr Pope (not understanding it), with a bold licence, altered, at least to meaning, (*exempt from*, instead of "in strength of;") and until better meaning, or sense of any kind, can be deduced from the words as they stand, I believe the poetic editor's emendation will be respected. I wish that, in Mr. Steevens's comment, I could recognize any of that happy illustration which Mr. Malone ascribes to it. What chiefly wants explanation is, "arms in strength of malice" being extended to friends; and all the light I can discover in Mr. Steevens's note is in the change of "in strength of malice," to *strong in the deed of malice*, which really does not, to me, afford a glimmering of fresh intelligence. May I offer, with a view to our poet's licentious practice, a word that might have stood here, and given a meaning:

"Our arms, *reproof* of malice, and our hearts,"
 &c.

i. e. *In confutation, disproof* of malice. *Reproof* is used exactly according to this sense in K. Henry IV. Act 1, Scene 2: "In reproof of this lies the jest."

343. "*Sign'd in thy spoil.*"

i. e. Marked, distinguished, signalized.

"—— *Here wast thou bay'd, brave hart!*——
 "*How like a deer.*"

There is no end to the dear jingling with *dear*

and *deer*, and *hart* and *heart*, whenever they come in the way.

“ ——— *Pardon me, Caius Cassius.*”

Caius Cassius, here, only encumbers the verse, and should be sent about his business :

“ Dost thou here lie !”

Cas. “ ——— Mark Antöny” ———

Ant. “ ——— Pardon me,

“ The enemies of Cæsar,” &c.

344. “ ——— *Brutus, a word with you.*”

“ With you” should be withdrawn :

“ You shall, Mark Antony :

“ ——— Brutus, a word.”

“ *Our reasons are so full of good regard.*”

So cogent, so applicable.

345. “ *I know not what may fall : I like it not.*”

I believe there is no instance to countenance this use of “ fall,” for “ fall out;” “succeed.” Perhaps we should read, *follow*, and transpose “like” and “not :”

‘ I know not what may follow : I not like it.’

345. “ ——— *Tide of times.*”

Mr. Henley has remarked that Dr. Johnson’s explanation does not seem to reach the poet’s idea, and that, by the “ tide of times,” is meant, not the ordinary course of things, but, great occasions, emergencies of uncommon moment, such as the overthrow or establishment of empires ; and this interpretation appears to have support in what Brutus says, in the fourth Act :

"There is a tide in the affairs of men,
 "Which, taken at the flood, leads on to fortune."

348. "*Here is a mourning Rome, a dangerous Rome;*

"No Rome of safety for Octavius," &c.

Mr. Steevens begins a long note, here, "If Shakspeare meant to quibble," &c. Can any body doubt it?

SCENE II.

350. "*Romans, countrymen, and lovers !*"

This speech of Brutus, wherein I can, by no means, recognise the justness of Dr. Warburton's remark, which states, "*it is very fine in its kind,*" impresses me with a strong persuasion that it is not at all the production of our poet: it is more like the manufacture of Ben Jonson, and would better suit Polonius, than Brutus, in those scenes of Hamlet, where there is strong reason to suspect corruption. It is very remarkable that Voltaire, who has stolen and transplanted into his own tragedy of Brutus, the fine speech of Antony to the people; and has unblushingly received the highest compliments upon it, from the King of Prussia, Count Algarotti, and others, affects to extol this address of Brutus, while he is most disingenuously silent on the subject of that of Antony, which he chose to purloin.

351. "*Here comes his body mourn'd by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the common-wealth, as which of you shall not ?*"

A transposition of sentences seems necessary here. Antony, indeed, might naturally be entitled to an office in the commonwealth, but Brutus could never mean to promise offices "to all the rout," though he might flatter them by saying, their condition should be mended. We should read: "Who, though he had no hand in his death, shall receive a place in the commonwealth, and the benefit of his dying, as which of you shall not?"

354. "*The evil that men do lives after them,
"The good is oft interred with their bones."*

This sentiment, a little varied, occurs in K. Henry VIII.

"Men's evil manners live in brass; their virtues
"We write in water."

358. "*As rushing out of doors,*" &c.

I wish this quaint conceit had been omitted, here.

361. "*Were I Brutus,
"And Brutus Antony."*

i. e. Were I Brutus, and, with his power of eloquence, had the zeal and affection for Cæsar which belongs to Antony, then there would be, indeed, an Antony, or "a friend of Cæsar's effectual in his cause."

"*And, with the brands, fire the traitors' houses."*

Mr. Steevens, in telling us that fire, here, is a dissyllable, is requiring of us, an acceptance of a mode of pronunciation which he, himself, is always rejecting with vehemence, when offered

by Mr. Malone: "fire," unquestionably, is often a dissyllable; and when so, should be spelled accordingly; but, here, it must be a monosyllable, and leave the line defective, unless we accentuate in this strange way, fi-er'. We might read:

"And with the brands *then* fire the traitors' houses."

SCENE III.

365. "*You'll bear me a bang for that, I fear.*"

A bang that I shall give you; I intend to beat you.

ACT IV. SCENE I.

368. "*In some taste, is Lepidus but so.*"

He has some smack or relish even of the beast I have described.

"——— *One that feeds*

"On objects, arts, and imitations."

One whose mind is amused and occupied by trite and obvious things, and is unsusceptible of an inbred or noble ambition.

370. "*Listen great things.*"

Listen, a verb active,

SCENE III.

375. "*You have condemn'd and noted Lucius Pella——*

"Wherein my letters——were slighted off."

I believe we should read, *whereon*.

"—— You yourself

"Are much condemn'd to have an itching palm."

Condemn'd for having, i. e. censured for having ; it is a very harsh expression.

381. "*O, Cassius, you are yoked with a lamb,
That carries anger, as the flint bears fire,
Who, much enforced, shews a hasty
spark.*"

I once thought that the antecedent to "who" was "the flint," and that, of course, we ought to have, instead of the personal pronoun, the neuter, *which* ; but I now believe "the lamb" is the devoted antecedent.

382. "*Makes me forgetful.*"

We might remove the terminating syllable of *forgetful*, and so obtain metre :

"Makes me forget ?

"—— Yes, Cassius ; and, henceforth."

385. "*Ha ! Portia ?*

"—— She is dead."

Some words are missing ; perhaps these :

"Ha ! Portia ? brother, said you ?

"—— She is dead."

“ ——— *With her death .*

“ *That tidings came.*”

“ That tidings,” though it now seems uncouth, is proper : “tidings,” like news, riches, manners, &c. is the singular number, as will be evident if we try to detach from it the seeming plural termination : “tiding” is no word at all, at least not in the sense here required. On this subject Dr. Lowth appears to be mistaken, in his excellent Essay of Grammar, Ed. 1787, page 34, where, quoting a passage from Atterbury, and another from Addison :

“ A good character should not be rested in, as an end, but employed as a *means* of doing still further good.” *Atterbury.*

“ I have read an author of this taste that compares a ragged coin to a *tattered colours.*”

Addison.

Upon which Dr. Lowth asks, ought it not to be “ a mean ?” &c. “ Means” is not the plural of the noun, “ mean,” but, notwithstanding etymological alliance, a different word, “ mean,” is simply “ medium :” “ means” is the instrument or agency for a *particular purpose*. In like manner, if we withdraw the *s* from colours, we leave the word incapable of expressing the sense ; for “ colours” (ensign) was never called colour.

386. “ *Portia, art thou gone ?*”

A syllable is wanting to the metre : perhaps,

“ *Ah ! Portia, art thou gone ?*

“ ——— No more I pray you.”

387. “ ——— *And bills of outlawry.*”

This I take to be interpolated ; it encumbers the verse, and is wholly superfluous to the sense.

388. " ——— *This it is.*"

The words "it is," which encumber the verse, should be omitted.

389. " ——— *Then, with your will, go on.*"

The disorder of the metre, here, might be corrected thus :

" Or lose our ventures—

" ——— Then, with your *good* will

" We will along, and meet them at Philippi."

" ——— *Nature must obey necessity,
" Which we will niggard with a little rest.*"

i. e. Nature, which we will stint to a niggardly allowance of rest, must obey necessity. "Which" is not sufficiently connected with its antecedent.

391. " *Look, Lucius, here's the book I sought
for so.*"

This is among the many of those charming touches of nature that abound in Shakspeare, and which, I believe, we shall in vain seek for in the works of any other poet, where an incident is introduced wholly immaterial to the plot or conduct of the scene, yet perfectly congenial to the character of the agent, and illustrative of it: thus, the impetuous Hotspur forgets the map, though no inconvenience is proposed from the want of it; and here, the sedate and philosophic Brutus, discomposed a little by the stupendous cares upon his mind, forgets where he had left his book of recreation.

" ——— *Calls my lord?*"

The metre requires something more: perhaps,

"Varro and Claudius,

"—— *Did you call, my lord ?*"

"—— *Ay, my lord, an it please you.*"

A syllable is wanting :

"Ay, *good*, my lord, an't please you.

"—— *It does, my boy.*"

"*It is my duty.*"

Some words seem to have been lost ; perhaps, like these :

"It is my duty to my *still kind* lord."

392. "*If thou dost nod thou break'st thy instrument :*

"*I'll take it from thee.*"

There is something exquisitely delicate and affecting in this scene between Brutus and the boy.

394. "*Didst thou dream, Lucius, that thou so cry'dst out ?*"

Are we to suppose that Brutus advances this in order to conceal or disguise his own terrors, or that some stage direction for the boy's crying has been omitted : I think the latter is the probable conclusion, as the alternative would be a disingenuousness incompatible with the noble character of Brutus.

ACT V. SCENE I.

396. "—— *Fearful bravery.*"

"Fearful," as Mr. Malone observes, as often,

in Shakspeare, relates to the action as to the passion of fear ; but in this place, I think, Antony means, not a bravery that is to excite dread, but a boastful bravery, that is to hide fear : "by this face," he says, *i. e.* this *outside*, they think,

"To fasten in our thoughts that they have *courage* ;

"But 'tis not so."

397. "*The posture of your blows are yet unknown.*"

As Mr. Steevens has very properly withdrawn Shakspeare from the imputation of such a gross error as this is, *are* for *is*, he should have corrected the text accordingly.

399. "*O, if thou wert the noblest of thy strain,
"Young man, thou could'st not die more
honourable.*"

I should rather assign these words to Cassius, than to the modest Brutus.

400. "*Why now blow wind, swell billow, and
swim bark !
"The storm is up, and all is on the
hazard.*"

In a similar extremity of desperation, Macbeth exclaims :

"—— Blow wind, come wrack,
"At least we'll die with harness on our back."

401. "*Our army lies, ready to give up the
ghost.*"

We might read, to save the metre,

"Our army lies *as 'twould* give up the ghost."

404. "*Thorough the streets of Rome.*"

Some words are wanting here: perhaps,

"*By the proud victors, thro' the streets of Rome.*"

"*—— That work, the ides of March begun.*"

This false grammar, which, as Mr. Malone says, was probably the poet's own, ought, notwithstanding that, to be set right in the text; as, I think, the editors of Pope should have done, in the case of the very same slip made by that poet, and even without the excuse of rhyme:

"A second deluge learning thus o'errun,

"And the monks finish'd what the Goths begun."

"*For ever, and for ever, farewell, Cassius !*"

The tenderness of Brutus here, as well as throughout his conduct, is no less admirable than his magnanimity.

SCENE III.

410. "*O hateful error, melancholy's child !*"

See Gray's Elegy, Church Yard :

"And melancholy mark'd him for her own."

"*Why dost thou shew to the apt thoughts of
men*

"*The things that are not ?*"

"Apt," for adapting, making suitable.

SCENE IV.

416. "*And see whe'r Brutus be alive, or dead.*"

This contraction of "whether" occurs in this play more frequently than in any other.

SCENE V.

419. "*Fly, fly, my lord; there is no tarrying here.*"

Volumnius did not conceive Brutus' condition to be quite so desperate as Macbeth found his, when he exclaimed:

"There is no flying hence, nor tarrying here."

422, "*All the conspirators, save only he.*"

"He" should be altered, as in all similar cases, to "him;" it cannot be said to stand *absolutely*, for then we should read, with the participle, "*saved only he.*"

*"His life was gentle; and the elements
So mix'd in him, that"——*

Is "mixed," here, the participle? or may we not more correctly take it as the preterimperfect tense: "the elements" so mixed, or were mixing and commingling in him, so, &c.

423. "*—— That nature might stand up,
And say to all the world, This was a
man!*"

This thought occurs in Hamlet:

"A combination and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man."

Dr. Johnson's general remarks upon these plays are at once so forcible and elegant, that it is alike dangerous and irksome to controvert any of them : but when he says, of this tragedy, that he thinks it *somewhat cold and unaffecting*, I cannot subscribe to his opinion. The character of Brutus, throughout, I have always felt powerfully affecting ; and, besides the scene which the Doctor excepts for applause, I believe most people will consider the speeches of Antony over the dead body of Cæsar, and the artful eloquence with which he captivates the multitude, as classing among the happiest effusions of the poet ; and there are few instances, perhaps, to be found of more tender and delicate interest than is excited in the scene between Brutus and Portia ; in that between Brutus and Lucius, in the fourth act ; and, at last, in the catastrophe of that great man's death.

VOL II.

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ANTONY AND CLEOPATRA.

ACT I. SCENE I.

5. " ——— *This dotage of our general's.*"

This, says Mr. Malone, "of our general's," (and Mr. Steevens brings his authority to enforce the imputed censure) *was the common phraseology of Shakspeare's time*; and that gentleman might have added, of all the intermediate times down to our own, inclusive.—A tenant of my lord's, a servant of the duke's, that tongue of his, that trick of hers, are phrases which have been current alike in the days of Shakspeare, Swift, and this of Mr. Malone himself: they are not ungrammatical, but elliptic; by this dotage of our general's, is implied this vice or habit of dotage among the vices or habits of our general. A tenant of my lord's, a servant of the duke's, that tongue of his, that trick of hers, denote a tenant among the tenants of my lord, a servant among the servants of the duke, that faculty or talent of speaking among his talents or faculties, that trick among her tricks, &c. it is not a useless duplication of the genitive case, but two efficient and necessary genitives. See Note on K. Henry VIII. Act 1, Scene 2, Page of these Remarks 394, Vol. I.

7. "*The triple pillar.*" ———

As "triple," here, for "third," so, in *As You Like It*, we find "thrice," for "triple:"

"Thou thrice-crowned queen of night," &c.

8. "*Nay, hear them, Antony.*"

When a hemistic like this occurs, there is generally reason to suspect corruption. If Cleopatra uttered only these words, she might as well have been silent; for Antony had just expressed his willingness to hear the messenger's news, or the sum of it, though it did "grate him." The addition of an obvious word or two would reconcile the sense, and supply the deficient metre:

Ant. "—— The sum."

Cleop. "Nay, hear them *all*, I *pr'ythee*, Antony."

"*His powerful mandate to you, Do this, or this.*"

This line, I think, has suffered injury in the transcription. I suppose it should be:

"His powerful mandate, Do *you* this, or this."

"*Perchance,*" &c.

Here again the measure falls into disorder. I would read:

"Perchance,—nay, and most like, you must not
now

"Stay longer here; *for* your dismissal

"From Cæsar comes; so hear it, Antony:"

"*Take in that kingdom,*" &c.

i. e. Bring it within the pale of the Roman government.

"—— *Both?*"

This word, which impairs the force of the sarcasm, and loads the metre, is, I am persuaded, interpolation.

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9. "*Is Caesar's homager : else so thy cheek
pays shame.*"

The particle "so" is not necessary here, and overloads the verse.

" ——— *The wide arch
Of the rang'd empire fall !*" ———

The arch (or superb dome, figurative of Roman grandeur,) was wide in proportion to the *range* or excursive scope of the Roman dominion : but "rang'd" may refer to the order and distribution of the empire, as settled among the Triumviri ; and, indeed, this sense seems to be confirmed by the words immediately following : "here is my space ;" *i. e.* this little plot, Egypt, I prefer to all my share besides of the wide world.

" ——— *Such a mutual pair,
And such a twain.*" ———

I lament that none of the commentators has deigned to instruct us as to the difference between "pair" and "twain," here. Is this the meaning?—Two such lovers, with reference to their distinct reciprocal ardours, and to those ardours in union.

" *We stand up peerless.*"
" ——— *Excellent falshood !*"

This, with the established accentuation of "falshood," will not give the metre : we might, only changing the adjective to the participle, and adding the natural apostrophe, read,

Ant. "We stand up peerless."
Cleop. " ——— *O excelling falshood !*"

10. "*Let's not confound the time with conference harsh.*"

"Confound," I believe, has a stronger meaning than Mr. Malone allots to it, (consume) and implies to throw-into perplexity and distraction. The word occurs, I think, in the same sense, in King Henry IV. First Part; where Hotspur, speaking of Mortimer's contest with Glendower, says,

"He did confound the best part of an hour,
"In changing hardiment," &c.

"Consume," here, would seem a very feeble interpretation of "confound; yet such, I find, is the explanation of it by Mr. Malone.

SCENE II.

13. "*O, that I knew this husband, which, you say, must change his horns with garlands!*"

I am inclined to think Charmian means to exclaim—"O, that I had such a husband as you speak of! one who, instead of repining at his dishonours, would construe every one of them into a triumph." This interpretation, indeed, would seem to require "*for*," instead of "*with*;" but the prepositions were commonly confounded.—I perceive that Mr. Steevens is, substantially, of my opinion, but with this difference: I do not think that Charmian meant that the husband should know he was a cuckold, but only, by mistake, should interpret his disgraces into compliments.

17. "—— *A fairer former fortune,*" &c.

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"A fairer fortune" is differently understood by the different speakers: the soothsayer uses it for a more *prosperous* one; Charmian takes it to mean a more *reputable* one.

LORD CHEDWORTH.

21. "*Against my brother Lucius?*"
"Ay."

The messenger's breeding would have taught him not to leave the line thus defective; he would have said—

"Ay, my lord."

22. "*(This is stiff news.)*"——

"Stiff" is stubborn, inflexible; as we still say *stubborn facts*.

23. "*Have power to utter. O, then we bring forth weeds,*
"*When our quick winds lie still; and our ills told us,*
"*Is as our earing.*"——

"Then" might be omitted, as it is implied in the corresponding adverb. By "our quick winds," I understood, our *active energies*, which, when neglected, or suffered to lie torpid, permit the growth of weeds; and then to be told of our omissions, and the ill consequence of them, like the plowing up a rank soil, bestirs and rouses us to wholesome exertions. I cannot exclude a suspicion that part of the obscurity here is occasioned by that unhappy propensity to "palter with us in a double sense:" "our earing," besides its agricultural meaning, appears to signify, *giving ear-to, listening, hearing*.

"——— *Fare thee well a while.*"

But Antony had just this moment expressed a desire to hear all that the messenger had to say.

27. *There's a great spirit gone! Thus did I desire it.*"

The excess of this line might be removed by reading:

"There's a great spirit gone! I it desir'd,"

Or—

"——— *I this desir'd.*"

"——— *The present pleasure,*

By revolution lowering, does become

The opposite of itself."

The general sense of revolution, I believe, is, as Mr. Steevens explains, change of circumstances; with reference, however, to the motion of a wheel, and half of its rotatory progress.

28. *"We cannot call her winds and waters, sighs and tears."*

Upon this passage Mr. Malone remarks, that he once supposed Shakspeare had written—We cannot call her sighs and tears, winds and waters; which (he adds) is certainly the phraseology we should now use. Surely Mr. Malone has mistaken the ground of comparison: the difference of expression noted here, is not that which is made by the change of time in our language, but what is, and must be, at all times, and in all languages, the difference between poetry and prose: a plain man, in Shakspeare's time, just as in our own, speaking of a woman's grief, would say that she sighed and shed tears; but a

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poet of any age, would call the sighs winds, and the tears waters or rivers: in short, the only difference resulting from the suggested transposition of Enobarbus's words, is, that, instead of poetry, it would make him speak plain, unfigurative prose.

32. " ——— *High in name and power,*
" Higher than both in blood and life." ———

By blood and life, I understand nobility and spirit.

SCENE III.

34. " ——— *The sides of nature*
" Will not sustain it."

Thus in King Lear:

" O, sides, ye are too tough: will ye yet hold."

35. " ——— *Mouth-made vows,*
" Which break themselves in swearing !"

Which the protestor, even while he is making them, resolves to violate.

36. " ——— *Quietness, grown sick of rest,*
would purge
" By any desperate change."

What is the difference between quietness and rest? I am persuaded a letter has been carelessly changed, and that we should read, instead of "rest," *rust*; for the use of which, examples are not wanting. Falstaff says, "I were better to be eaten to death with the rust, than to be scoured to nothing with perpetual motion."

Second Part of King Henry IV.

And in Troilus and Cressida, it is said of Hector, that he, "in this dull and long-continued truce,"

"Is rusty grown."

37. "——— *Can Fulvia die?*"

Cleopatra alludes, not to the natural life of Fulvia (for so, her question would be absurd), but to her existence in the affection of Antony; it is there the queen would, now, in her jealous mood, insinuate that Fulvia could not die.

"——— *Can Fulvia die?*"

I believe it means, this is so opportune an assertion that it is evident mockery; can it be that she dies just when it suits the purpose?

CAPEL LOFFT.

39. "*How this Herculean Roman does become
The carriage of his chafe.*"

How well this Roman descendant of Hercules adapts his deportment to the expression of his anger.

40. "*O, my oblivion is a very Antony,
And I am all forgotten.*"

Oblivion appears to mean, as Mr. Steevens supposes, *deceitful memory*, which, like Antony, has now deserted her, and left her, on all sides, forgotten.

41. "*Becomings.*"

Behaviours, manners, as I conceive it.

"——— *Upon your sword
Sit laurel'd victory!*"

The editor of the first folio, who gives *laurel* victory, is charged, perhaps too hastily, by Mr. Steevens with inaccuracy. Victory is personified; and victory in the laurel, *i. e. laurel victory*, was that with which Cleopatra wished to adorn the sword of Antony.

SCENE IV.

42. "*One great competitor.*"

Dr. Johnson proposed,

"Our great competitor."

But I am rather inclined to think the word in the text was deliberately adopted. Octavius observes a stately reserve, speaking of Anthony. "One great competitor" appears to me somewhat equivalent to our modern expression, *a certain personage*, our partner; but it may only mean, one of the great Triumviri.

43. "—— Nor the queen Ptolemy."

The omission of the preposition *of*, before Ptolemy, here, must doubtless have been an inaccuracy of the printer's; but there is great disorder in the lines following. We might, perhaps, regulate them in this manner:

"—— Nor the queen of Ptolemy

"More womanly than he; he scarce gave audience,

"Or vouchsaf'd think he had partners: you shall find

"In him, a man the abstract of all faults

"That all men follow.

"*More fiery by night's blackness; hereditary.*"

I believe the poet wrote, preserving the metre,

"More fiery by night's black; hereditary.

44. "*Than what he chooses.*"

I suppose some words are lost from this hemistich; perhaps these: "*Cæsar, think it so.*"

“ ——— Say, *this becomes him,*
 “ (*As his composure must be rare indeed*
 “ *Whom these things cannot blemish.*)”

Dr. Johnson says, *this is inconsequent*, and Mr. Malone, though armed to defend the expression, abandons it as being harsh, but where is the harshness or inconsequence? Dr. Johnson proposes to read *and* for *as*; but this alteration, instead of improving the sense, impairs it. “*As*” is preferable to “*and*,” because it denotes referential consequence, not simple connection; it is not so much association as inference; as we shall find in the following apposite instances:

“ Utter my thoughts! Why say they are vile
 and false
 “ (*As where’s the palace whereinto foul things*
 “ *Sometimes intrude not!*)

Who that reads this passage in Othello, could substitute *and* for *as*, without perceiving that he enfeebled the sense; it is a material part of Iago’s argument. “*As where’s the palace,*” *i. e.* agreeably to what I have been saying, where is the palace, &c. Again, in the same play:

“ ——— I beseech you,
 “ Though I, perchance, am vicious in my guess,
 “ (*As I confess it is my nature’s plague*
 “ *To spy into abuses,*)” &c.

And in Cymbeline, Act 1, Scene 7:

“ ——— If this be true,
 “ As I have such a heart that both mine ears
 “ Must not in haste abuse.”

45. “ ——— Yet must Antony
 “ *No way excuse his soils.*”

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This is Mr. Malone's alteration (and Mr. Steevens has adopted it) from the old copy which exhibits "foils." Yet "foils," I believe, is right; Lepidus had, a minute before, been extolling the virtues of Antony, and placing them in opposition to his frailties, which had only the effect of making those virtues more conspicuous; as darkness in the sky augments the lustre of the stars; and this darkness and those failings are the *foils* that Octavius alludes to; it is impossible to be unmindful, here, of the same image as it is presented in Hamlet:

"I'll be your foil, Laertes: in mine ignorance
 "Your skill shall, like a star i' the darkest night,
 "Stick fiery off indeed."

47. *"It hath been taught us from the primal
 state,
 " That he, which is, was wish'd, until he were;
 " And the ebb'd man, ne'er lov'd, till ne'er
 worth love,
 " Comes dear'd, by being lack'd."*

Dr. Warburton's emendation, "dear'd," instead of "fear'd" (the former reading) is certainly judicious, though I do not think the passage will admit of his explanation; how can "he which is" be made to imply, *the man in supreme command*. I believe that what we have been learning from the "primal state" is, merely, that he who was wished for, when he was away, being present, is no longer regarded; and he who was never loved until his fortunes were ruined, becomes then an object of affection, when the sentiment can be of no use to him; and this affection is increased by considering that we want him. The second "ne'er" was not, I suspect, any error of

the press, as Mr. Malone supposes, but only another instance of that resolute disposition to jingle and chime with words, so prevalent throughout these writings. "Till ne'er worth love" is, as I interpret, "till *no longer* worth love." The explanation I have offered, as well as Dr. Warburton's amendment, is fortified by a similar passage in the 2d Scene of this play :

"What our contempts do often hurl from us,
 "We wish it ours again——
 "——— She's good, being gone :
 "The hand could pluck her back that shov'd her
 on."

"*Like a vagabond flag upon the stream.*"

This is a line in syllables only : it should be :

"*Like to a vagabond flag,*" &c.

Or, perhaps, better :

"*E'en like a vagabond flag,*" &c.

"*To rot itself with motion.*"

I wish that some of the commentarors had told us the meaning of "rotting with motion." The metre wants correction, which I would propose by dismissing two words from the messenger's speech :

"To rot itself with motion."

Mes. "——— I bring word," &c.

Mr Steevens would, to repair the measure, reject "itself;" but we find this word exactly so associated in Hamlet :

"——— The fat weed

"That rots itself in ease on Lethe's wharf.

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And this, I believe, will suggest the best explanation of the words before us—the weed on Lethe was *stagnantly* rotting; but here, the “vagabond flag” is rotting while *in motion*.

50. “——— *Thy cheek*
“*So much as lank'd not.*”

Did not so much as shew lankness; the expression is similar to that of he *lords it*, i. e. he puts on or exercises lordly deportment.

“*Assemble we immediate council.*”

This reading, instead of “me,” in the old copy appears to have been introduced by the editor of the second folio, on better ground than what Mr. Malone assigns to him, *viz.* that this use of “me,” though frequent, in familiar dialogue, does not occur on grave occasions. Hotspur, besides the example in the letter which he reads, “he writes me here,” relating afterwards to the kings herald, the cause of his hostility, and the conduct of Henry, observes,

“——— He then
“*Steps me* a little higher than his word.”

But, in the present instance, Octavius is speaking to his partner in the empire, and could not, without indecorum, have expressed himself in the rejected phrase.

51. “*It is my busines too. Farewell.*”

I suppose, to this hemistic belonged, “*good Lepidus.*”

SCENE V.

52. " ——— 'Tis well for thee,
 " *That, being unseminar'd, thy freer*
thoughts
 " *May not fly forth of Egypt."*

'Tis well for thee that, being an eunuch, your freer thoughts (that is, your amorous imaginations) do not torment you in the absence of the person you might have loved, by following him to Italy or elsewhere, as my affections do Antony. "Free," here, is *liberal*, like the hand of Desdemona, that required "a sequester from liberty," "a frank one." The metre requires the ejection of "thou:"

"May not fly forth of Egypt. Hast' affections?"

54. " ——— *Sovereign of Egypt, hail !*"

This will not agree with the measure: we might read:

"With looking on his life.

Alex. " ——— Egypt, all hail !"

55. " ——— *A termagant steed."*

This, Mr. M. Mason's emendation of "arm-gaunt," the former reading, agrees with the sense, and may, perhaps, be right; but it is so bold a correction, that I confess I cannot help entertaining some doubt of it, though I wish to adopt it.

LORD CHEDWORTH.

"Arm-gaunt." We may reasonably suppose, (says Mr. Davies, D. M. vol ii. p. 342) that the horse which bore Marc Antony, was remarkable for size and beauty: the Romans were particu-

larly attentive to the breed as well as management of horses. Arm-gaunt means *fine-shaped* or *thin-shouldered*. "I must suppose," says Bracken, "that every one is sensible, that thin-shouldered horses move the best." Arm-gaunt, I think, is a word compounded of the Latin word *armus* and *gaunt*, the latter is an old word, well known, and *armus*, a shoulder, originally signified that part of a *man's* body; but the Latin writers, afterwards, more frequently applied it to a beast. Horace, speaking of his mule, says,

"*Mantica cui lumbos onere ulceret, atque eques armos.*" *Lib. I. Sat. 6, 106.*

I am inclined to think that "arm-gaunt" is the right word, and that it is rightly explained by Mr. Davies. LORD CHEDWORTH.

ACT II. SCENE I.

58. "——— *We, ignorant of ourselves,*
 Beg often our own harms, which the wise
 powers
 Deny us for our good; so find we profit,
 By losing of our prayers."

This sentiment we find in Hamlet :

- "——— *Rashly——*
 And prais'd be rashness for it—let us know
 Our indiscretion sometimes serves us well
 When our deep plots do fail; and that should
 teach us
 There's a divinity that shapes our ends,
 Rough-hew them how we will."

59. "*My power's a crescent, and my auguring hope*

"*Says, it will come to the full.*"

I cannot commend Mr. Theobald's quaint emendation, but prefer the old reading :

"My powers are crescent," &c.

The relative "it" cannot, indeed, directly belong either to "hope" or "powers," but has a *general* reference to the *prosperous state of his affairs*; the speaker, also, taking up and proceeding with, the idea of the moon's increase. If Pompey had said :

"My powers are *waning*, and my auguring mind
"Says, it will *soon be an end with me*,"

no one could miss the implied antecedent to "it."

60. "*Even till a Lethe'd dullness.*"

"Till," for *to*, is common now in Scotland.

63. "*'Twere pregnant they should square.*"

'Twere ready of belief, full of probability, as in Measure for Measure :

"—— 'Tis very pregnant,

"The jewel that we find we stoop and take it."
&c.

"—— *Square between themselves.*"

"To square" is sometimes, as here, to quarrel, and sometimes to conform, accord, adapt, as in the Winter's Tale :

"I will be squared by you."

And in Coriolanus :

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"—— The gods

"Still square our trial to our proportion'd strength."

"—— *They have entertained cause enough.*"

"Entertained" is here a participle, "cause" that is cherished or entertained by them."

SCENE II.

64. "*Were I the wearer of Antonius' beard,
I would not shave to-day.*"

I believe Enobarbus means, that, by retaining his beard, he would suit his aspect to the ruggedness of his displeasure.

67. "*Once name you derogately, when to sound
your name.*"

We might read more smoothly :

"Once name you derogate, when to sound your name."

70. "—— *Not so, not so.*"

This is scarcely metrical : we might read :

"You patch'd up your excuses."

"No, not so."

"—— *Graceful eyes.*"

"Graceful" for gracious, or favourable ; as in other places we meet with "gracious" for graceful, or amiable, see *Coriolanus* :

"My gracious silence, hail !"

And in *Much Ado about Nothing* :

"—— Turn all thoughts of beauty into harm,
And never shall it more be gracious."

72. "—— *Soft, Cæsar.*"

This is defective :

"Have tongue to charge me with.

"—— *Nay, softly, Cæsar.*"

And again in the next line, words are wanting:

"*No, Lepidus, let him speak.*"

I would propose:

"No, Lepidus, *I pr'ythee*, let him speak."

"—— *Let him speak;*

"*The honour's sacred which he talks on
now,*

"*Supposing that I lack'd it.*"——

I (nearly with Dr. Johnson) believe that the meaning is—do not interrupt him; the pure motives and the sacred principles upon which this conference is held will insure from each of us a strict adherence to honour, howsoever, on any former occasion, I myself may seem to have departed from it. To admit the sense that Mr. M. Mason contends for, it would become necessary to alter the text to "supposing I *then* lack'd it."

73. "—— *Mine honesty.*

"*Shall not make poor my greatness, nor my
power*

"*Work without it.*"——

My honest acknowledgments shall not derogate from my dignity, nor shall the power and privilege of my high station act without my honesty.

74. "—— *Your considerate stone.*"

Your contemplative statue.

Mr. Malone's expedient to prosodize this line, by the violence of extending "your" to a dissyllable, is another instance, among many, of that gentleman's measuring lines and their quantity by syllables merely, without any regard to cadence,

or the ear ; for, admitting “ your ” to be a dissyllable, you-ar, or you-er, what sort of a line will this be?—

“ Go to then ; you-ar considerate stone.”

Though, indeed, if one word is to be tortured in this manner, another may endure a little ; and we might read :

“ Go to then ; you-ar consi-dērate stone.”

I would propose, if Enobarbus *must* speak in metre,

“ Go to then ; *now I'm* your considerate stone.”

77. “ *All great fears, which now import their dangers.* ”

I believe, for “ fears,” we are to understand *apprehensions* ; and for “ dangers,” *evils*.

79. “ ——— *With most gladness.* ”

“ Most,” for *utmost*.

80. “ *The barge she sat in, like a burnish'd throne,*

“ *Burn'd on the water.* ”——

In this magnificent description, it is painful to find fault ; but I cannot suppress a wish that the ear had been unassailed by the displeasing sameness of sounds in “ burnish'd ” and “ burn'd ; ” and though I dare not presume to mend the expression, I would rather the poet had written “ flam'd,” or “ blaz'd,” on the water.

81. “ ——— *Fans, whose wind did seem*

“ *To glow the delicate cheeks which they did cool,*

“ *And what they undid, did.* ”

Dr. Johnson, when he suggested his transposition, "*and what they did, undid,*" seems not to have considered the passage with his usual perspicacity: the wind agitated by the fans, or (as it is expressed) the wind of the fans, appeared to inflame the cheeks which they were cooling, and to produce that effect which they were really counteracting.

"*Her gentlewomen, like the Nereides,
So many mermaids, tended her i'the eyes,
And made their bends adornings.*"——

The brief meaning of this belaboured passage I take to be this:—Her gentlewomen, personating Nereides, watchfully devoted themselves to the commands of her *looks*, and by their *obsequious gestures* improved the gracefulness of the general picture.

86. "*A strange invisible pérfume hits the sense.*"

Until the commentators, who appear, in this place, as in many others, to overrate the sagacity of the general readers of these works, shall condescend to explain "invisible perfume," or tell us how a perfume is ever *visible*, or what sense, except that which is placed in the nose, can at all be "hit" by it, I must consign this passage to Mr. Bayes. Perhaps the meaning intended was, that the cause or source of the perfume was *unperceived*.

89. "*Which she entreated: Our courteous Antony.*"

"Our," which burthens the line, might well be omitted.

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" *And, for his ordinary, pays his heart,
For what his eyes eat only.*"

I suppose we should read :

" *And at his ordinary, pays his heart,
For what his eyes,*" &c.

" *She made great Cæsar lay his sword to bed.*"

There is wonderful boldness and animation in this expression.

" ——— *She cropp'd.*"

" Crop," a verb neuter ; she became fruitful, produced a crop.

90. " *Never ; he will not.*"

This is miserably defective. Words have been lost ; perhaps, like these :

" ——— *Be assured of it.*"

" ——— *She makes hungry,
Where most she satisfies.*" ———

We meet with the same thought in Hamlet :

" ——— *She would hang on him,
As if increase of appetite had grown
By what it fed on.*"

" ——— *Vilest things
Become themselves in her.*"

Look amiable in her. Antony had before exclaimed :

" *Fy, wrangling queen, whom every thing becomes.*"

91. " ——— *Octavia is
A blessed lottery to him.*"

In *Coriolanus*, "lots" is explained "prizes;" and of that explanation, this passage appears to be a support.

SCENE III.

92. "*Before the gods my knee shall bow my prayers.*"

Mr. Steevens here says, the same construction is found in *Coriolanus*, "shouting their emulation;" and in *King Lear*, "smile you my speeches?" But surely these references are inapplicable. "Shouting their emulation," is signifying their emulation by shouts—and "smile you my speeches?" is merely elliptical; do you smile *at* my speeches? or do you make my speeches a subject to smile at? The present is a bold poetic figure:—The action of my knee shall teach or command the humility of my prayers for you to the gods.

93. "——— *From thence.*"

The superfluous preposition ought certainly here to be dismissed, as it only encumbers the verse:

"Would he had never come thence, nor you thither."

Mr. M. Mason's emendation is very plausible, "nor you hither," and the measure might proceed:

"If you can, *sir*, your reason?"

"——— I see't in," &c.

94. "*Cæsar's.*"

This word might be brought into the metre, by a commodious and slight alteration:

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"Cæsar's ; so, Antöny, stay not by his side."

"*Thy dæmon, that's thy spirit which keeps thee, is.*"

Instead of "spirit," here, we might, for smoothness, read, as in other places, "sprite."

"——— *Therefore*

"*Make space enough between you.*"

"——— *Speak this no more.*"

I do not know whether a rhyme were intended here, or not ; but the hypermeter should at all events be removed :

"Make space enough between you."

"——— Of this no more."

SCENE V.

98. "——— *Musick, moody food.*"

I believe Mr. Steevens is not accurate, in saying that "moody" is *melancholy* : it is rather, I think, fitful, suiting any particular gust or strain of passion. Dryden mentions "ireful mood," and Gray, "moody madness laughing wild, amid severest woe;" and our poet, in the Third Part of King Henry VI. "moody, discontented fury."

99. "*Ere the ninth hour, I drunk him to his bed.*"

"Drunk" should be altered to "drank." She gave him his sleeping draught.

"——— *My tires.*"———

"Tires," perhaps, means no more than "robes, general dress,"—an abridgment of "attire."

101. "*Antony's dead?*"—

The metre here is interrupted. I believe we should order it thus;

"Antony's dead?—If, villain, thou say so,
"Thou kill'st thy mistress: but if well and free,
"If thou so yield him," &c.

"—— *First, madam, he's well.*"

"Madam" might well be spared, to preserve the measure.

"*Down thy ill-uttering throat.*"

Some words seem to have been lost: perhaps, such as these: "therefore look to't."

103. "—— *I am pale Charmian.*"

This appears to be a whimsical expression:—though Cleopatra might turn pale at the news she heard, how should she herself perceive the paleness?

The consideration of this question will, I believe, be sufficient to confute Mr. Steevens's assertion upon that passage in Hamlet, referring to the actor's visage conforming to the workings of his soul. See note on that passage, Act 2, Scene 2, Page 156. Reid's Edit.

"—— *Thou'rt an honest man.*"

"Thou'rt" might be omitted, and the metre preserved:

"—— Well said."

"And friends with Cæsar."

"—— An honest man."

"*But yet, madam.*"—

Cleop. "*I do not like but yet.*"

"—— *Fy upon but yet.*"

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Lee has imitated this passage, in *The Massacre of Paris*:

Adml. "But yet, my lord."——

Guj. "No yet, my lord; no yet,
"By arms I bear you that."

"*Pour out the pack of matter to mine ear.*"

Surely Mr. Capell's emendation, thy pack, was entitled here to a place in the text. The queen says, presently—

"The merchandize which thou hast brought
from Rome

"Are all too dear for me."

106. "*So half my Egypt were submerg'd,*" &c.

I cannot extract meaning from this passage, as it stands; at least not any apposite meaning: "*so*" must relate to a consequence; *so that, provided that*; but Cleopatra would surely be as well pleased to know that Antony was not married, with the possession of her kingdom entire, as with the loss or destruction of half of it, though to purchase that assurance she might be willing to make so great a sacrifice. I am persuaded that, by some typographic error, a word has been changed, and that we should read:

Mess. "Should I lie, madam?"

Cleop. "O, I would thou did'st,
"Tho' half my Egypt were submerg'd,"
&c.

"*So half my Egypt were submerg'd,*" &c.

I think "*so*" has the sense of *though*, here: even if it were—so that; it is a licentious construction; but I believe it is Shakspeare's.

CAPEL LOFFT.

" *A cistern for scal'd snakes !*"——

A similar expression occurs in Othello :

" —— A cistern for foul toads

" To knot and gender in."

107. " *O, that his fault should make a knave of thee,*

" *That art not !—What ? thou'rt sure of't ?*"

None of the commentators, I believe, has explained this passage with sufficient clearness.—Mr. Malone proposes "sore-of," instead of "sure-of;" but the messenger could only be "sore-of" the blows he had received; and to say *he was not*, "THE BLOWS" would have but little meaning. This appears to me to be the sense:—"O strange! that this perfidy of Antony should so infect thee, who relatest it, as to exhibit thee, to my apprehension, not only ugly, but dishonest, and yet thou art not to blame—*thou art not the ill tidings* that are so hateful—thou only dost report what thou knowest, or *art assured of*."

SCENE VI.

110. " —— *Tall youth.*"

i. e. Gallant youth.

113. " —— *Well studied for a liberal thanks.*"

He had long meditated on a free acknowledgment of Pompey's favours. It is a theatrical phrase; as, in Macbeth, Macdonald is said to have died like one that had been studied in his death.

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114. "——— *That will I, Pompey.*"——

We might read, metrically,

"Draw lots who shall begin."

Ant. "——— I, Pompey, will."

Pomp. "No, Antony, *let's* take the lot: but, first," &c.

115. "*It nothing ill becomes thee.*"

We might restore the measure thus :

"It nothing ill becomes thee: aboard my galley
"I *do* invite you all. Will ye lead, lords?"

116. "*If our eyes had authority, here they
might take two thieves kissing.*"

Enobarbus alludes to Pompey and Cæsar; he and Menas had good-humouredly reproached each other with being a thief, and then immediately reflecting that the depredations they had mutually committed were not of their own choice, or for their own ends, but by the command of their masters, Enobarbus cries, give me your hand, and then, glancing at the grand spoilers, who were now embracing one another, remarks, here, if our eyes could exercise authority, they might apprehend two thieves, *indeed*.

Men. "*All men's faces are true, whatsoe'er
their hands are.*"

Eno. "*But there is never a fair woman has a
true face.*"

Men. "*No slander; they steal hearts.*"

Enobarbus had pointed at the circumstance of Pompey and Cæsars embracing, while he was shaking hands with Menas; on which Menas re-

marks, "those exterior ceremonies are of little value or effect, for though, by their shaking hands, they would appear to be at amity, their countenance betrays the deception;" the face, says he, is always a true index of the mind. Yet, says Enobarbus, a fair woman *never* has a *true* face. You are right, adds Menas, and speak no slander, for a fair woman is always a thief—she steals hearts.

SCENE VII.

125. "*Who seeks, and will not take, when once
'tis offer'd,
" Shall never find it more."*

This is a maxim that the poet seems fond of impressing: thus, in Julius Cæsar:

- "There is a tide in the affairs of men,
"Which, taken at the flood, leads on to fortune;
"But, once omitted, all their future life
"Is bound in shallows and in miseries."

127. "*Till that the conquering wine hath steep'd
our sense
" In soft and delicate Lethe."*

"Lethe" may be merely "oblivion," but I rather think a metaphoric "death" is meant: in other places Lethe is used for death directly, as in Julius Cæsar:

- "Crimson'd in thy Lethe."
"——— *Delicate Lethe,*"

I believe, is merely sweet oblivion. "Lethe," in Julius Cæsar, is a monosyllable, from Lethum.

CAPEL LOFFT.

ACT III. SCENE I.

131. "—— *A lower place——*
 "*May make too great an act.*"

A person in a subordinate station may do himself injury by performing too splendid an action.

"—— *When him we serve's away.*"

"Him" should be changed, in the text, to *he*. Mr. Malone's assertion that this was Shakspeare's phraseology is unfounded. The blunder is, with much more fitness, ascribable to the ignorance, or rather carelessness of the early transcribers or editors.

"*Than gain, which darkens him.*"

This hemistic might, with a slight alteration, find place in the measure :

"—— Ambition,
 "The soldier's virtue, rather makes *a* choice
 "Of loss, than *of that* gain which darkens him."

132. "*We shall appear before him.—On there;
 pass along.*"

"On there," I suppose, is interpolation.

SCENE II.

134. "*To Antony. But as for Cæsar.*"

Perhaps :

"*Unto Antonius; but as for Cæsar.*"

135. "——— *The piece of virtue.*"

i. e. The pattern of virtue."

136. "*Farewell, my dearest sister, fare thee well.*"

The repetition of the farewell, here, I take to be interpolated, as it uselessly occasions a hemistic:

"We will part here—farewell, my dearest sister."

138. "——— *He has a cloud in's face.*"

Some words, I believe, have been lost; perhaps:

"He has, indeed, a watry cloud in's face."

139. "——— *The time shall not*

Outgo my thinking on you."

His thoughts of her would keep pace with time,
i. e. he would be continually thinking of her.

SCENE III.

140. "*Is she as tall as me?*"

"Me" should be corrected in the text, to "I."

141. "——— *Low voic'd.*

"That's not so good."

Verily I do opine that Mr. Henley's voice in this place, as before, doth loudly call upon friend Amner to signify unto that gentleman's erratic imagination the plain road of the poet's meaning.—It was of little consequence whether Octavia's voice was said to be high or low, Cleopatra would be sure to find fault with it either way.

142. "*Her motion and her station are as one.*"

Mr. Steevens, I suspect, has not given a just definition of station, which he says is *the act of standing*. This, undoubtedly, is its literal and primitive sense; but here, I believe, it means attitude, position; and might as well be the act of sitting. The messenger says, that whether she is still or in motion, she is alike ungraceful.

143. "—— *Go, make thee ready.*"

A particle is wanting to the measure:

"Most fit for business: *Go, and make thee ready.*"

"—— *Harry'd*——"

i. e. Says Mr. Henley, literally, *to hunt*, and hence the word *harrier*. But I believe this is not correct; harriers are only such hounds as pursue the *hare*; and dogs for the fox and stag hunt are not so called; nevertheless, the word *harry*, in its metaphorical sense, is taken from its hunting import.

143. "—— *Methinks, by him,*
This creature's no such thing."

"By him," *i. e.* by his description. "Thing" often occurs, when either an object of superlative dignity or remarkable insignificance is to be expressed; thus Coriolanus, blazing in the splendour of his victory, is accosted, "Thou noble thing!" and thus, in the extremity of contempt, is Hostess Quickly saluted, "Thou thing!" *Thing*, at this day, is a colloquial term for excellence as well as worthlessness.

SCENE IV.

144. "*To public ear.*"

Some words, perhaps like these, are lost:

"*To win the multitude.*"

145. "——— *The gods will mock me presently,
"When I shall pray, O, bless my lord and
husband!*

"*Undo that prayer, by crying out as
loud,*

"*O, bless my brother! husband win, win
brother.*

"*Prays, and destroys the prayer.*"

The words "and then" are necessary to the sense, after lord and husband. Voluminia expostulates, in the same manner, to Coriolanus:

"——— Thou bar'st us

"Our prayers to the gods; for how can we,

"Alas! how can we for our country pray,

"Whereto we are bound, together with thy victory,

"Whereto we are bound? alack! or we must lose

"The country, our dear nurse, or else thy person,

"Our comfort in the country; we must find

"An evident calamity, though we had

"Our wish which side should win."

146. "——— *A war*

"*Shall stain your brother.*"

Antony, I believe, only means, that whatever censure the war shall incur, will fall on Caesar, who provoked it.

66 ANTONY AND CLEOPATRA.

147. "The Jove of power make me most weak,
most weak

"Your reconciler."

I believe we should read,

"——— Make me most weak, most strong,
"Your reconciler."

"Can equally move," &c.

I would read, metrically,

"Can equal, move with them: provide your going."

SCENE VI.

152. "——— He frets,

"That Lepidus, of the triumvirate

"Should be deposed; and, being, that we
detain."

The prepositions are often abused and confounded by the early writers, but rarely, I believe, in so striking a manner as here, "depos'd of the Triumvirate," and "being that we," &c. and being *so deposed*, that we detain his revenue: the elision is unwarrantable.

"*Depos'd of the triumvirate.*"

This I take to be a Gallicism.

CAPEL LOFFT.

153. "——— And have prevented

"The ostent of our love, which, left unshown,

"Is often left unlov'd."

This is perplexed; "which" must refer either to "love" or ostent; if to love, what can be meant by "love left unlov'd?" (perhaps *unvalued*.) If to "ostent," besides the tautology of

ostent or ostentation left unshewn, what is intended by its being also left unloved? (perhaps, as in the other case, *unvalued*.) I know not what to make of the passage.

154. "—— *My lord, in Athens.*"

We may add, for the measure, *he is* in Athens.

"—— *He hath given his empire*

"Up to a whore, who now are levying."

This cannot be reduced to concord, "who" must refer to Cleopatra; the sense requires a correction of the text:

"—— He hath given his empire

"Up to a whore; and they're now levying

"The kings," &c.

155. "*More larger list of sceptres.*"

Oct. "—— *Ah me! most wretched!*"

Ah should be ejected.

SCENE VII.

157. "—— *But why, why, why?*"

Why should we have here three whys before one is answered? Rejecting this superfluity, and omitting also the unnecessary "but," we should obtain measure:

"—— *Why?*"

"—— *Thou'st forespoke my being in these wars.*"

Again, a warrantable contraction would give harmony to the following line:

"And say'st it is not fit."

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158. "——— *Well, is it, is't?*
"Is't not? denounce against us; why
should not we
"Be there in person?"

I think both the sense and metre require :

"Is't not denounc'd 'gainst us? why should not we," &c.

159. "*Your presence needs must puzzle Antony,*
"Take from his heart, take from his brain,
from his time
"What should not then be spar'd."

This argument is used to Cora by Rolla, in Pizarro.

160. "*To taunt at slackness.—Canidius, we*
"Will fight," &c.

The metre demands a transposition :

"To taunt at slackness; we, Canidius."

161. "*I have sixty sails, Cæsar, none better."*

It is monstrous to admit such an order of words as this into the text, as a verse: some change, at least is necessary: will this do?

"I have full sixty sail; Cæsar none better."

"*We then can do't at land.* (Enter Messenger.)

"*Thy business?"*

A word seems to have been lost; perhaps,

"——— *Thy business, briefly?"*

More mutilation :

"*Cæsar has taken Toryne.*"

I suppose, by Antony's speech, as well as from

the hemistic, that the messenger said more: probably,

"Caesar hath march'd a power and ta'en Tornyne."

162. "——— *His whole action grows*
"Not in the power on't."

In his general conduct, or his whole conduct, he omits or neglects the advantages he possesses; his performance never advances with his ability.

163. "*Carries beyond belief.*
"——— While he was yet in Rome."

The words, *he was* should be ejected.

164. "*The Emperor calls for Canidius.*"

More disorder in the metre, which might, perhaps, have been thus :

Enter Messenger.

Mes. "The Emperor calls for Canidius."

Can. "*I come to him with news; methinks the*
time's

"In labour; and throes forth, each minute some."

SCENE VIII.

166. "——— *Yon' ribald-rid nag of Egypt.*"

"Rid" appears to be a useless, fanciful interpolation, which, as it overloads the measure, should be withdrawn.

168. "——— *She, once being loof'd.*"

I am inclined to think, that "loof'd" means no more than *being aloof, removed*. The nautical term for bringing a ship close to the wind is not, at least in pronunciation, "loof," but *luff*.

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" *Most grossly, by his own.*"

I am firmly of opinion, that the frequent he-mistics we meet with are the effects of mutilation and corruption, and were never made by the poet. Canidius, I suppose, added, here, something like this :

" ——— *And let him bide it.*"

Enobarbus's speech perhaps ran thus :

" ——— Yet I'll follow

" The wounded chance of Antony, although

" My reason sits i' the wind, *direct* against me."

SCENE IX.

171. " *Do ! Why, what else ?*"

These words appear to have no meaning, and, as they interrupt the measure, I think they should be removed. There is no reason for supposing that the poet intentionally neglected the metre, which, I suppose, proceeded thus :

Ant. " No, no, no."

Eros. " ——— See you here, sir?"

Ant. " O fy! fy!"

Char. " Madam"——

Iras. " —— *Nay*, madam; O good Empress."

Eros. " —— Sir!"

172. " —— *He alone*

" *Dealt on lieutenantry.*"

Mr. Steevens, I think, has rightly explained lieutenantry; but the adverb here, as in some other instances that have been noted, is in the wrong place, and perverts the sense, which is not, that Octavius was *the only* commander that relied on his lieutenants, but that he did not act for himself, but trusted entirely to those under him; *i. e.* he dealt on lieutenantry *alone*.

173. "*Ah! stand by.*"

Ah me! would furnish the metre.

174. "*Go to him, madam, speak to him.*"

Some words are wanting; perhaps,—*beseech you.* After Iras's speech, I suppose the measure ran thus:

Cleo. "Well then, sustain me:—O!"

Eros. "——— Most noble Sir,

"Arise, the queen approaches, *see*, her head's

"Declin'd, and death will *quickly* seize her; but

"Your comfort, only, *now can* make the rescue."

SCENE X.

178. "——— *The queen*

"*Of audience, nor desire, shall fail.*"

This is foul grammar: "nor," as it stands, must merely be a conjunction, and so the words exhibit the reverse of what was meant, the queen, of audience, &c. shall fail. This, however, is an inaccuracy of expression that, very probably, the poet himself is answerable for. Concord requires a different order of words: we might read, with a slight change:

"———The queen,

"*Nor audience, nor desire shall lack, so she,*" &c.

"Desire," as on other occasions, stands for the *object of* desire.

SCENE XI.

179. "——— *Think, and die.*"

"Think" is, certainly, take thought—become desperately melancholy. In the fourth Act, Enobarbus says,

"——— This blows my heart,
" If swift *thought* break it not, a swifter mean
" Shall outstrike *thought*; but *thought* will do't,
I feel."

See Note, Act 4, Scene 6, page 76; and also Julius Cæsar, Act 2, Scene 1, page 13 of this volume.

181. "——— *Why should he follow?*"

We might restore the measure by reading, instead of "why," *wherefore*.

182. " *From which, the world shall note.*"

The metre requires that, instead of "from which," we should read *whence*.

" *Against the blown rose may they stop their
nose,
" That kneel'd unto the buds.*"

How is this figure to be applied? Before the bud is disclosed we stoop to inhale the coy and scanty fragrance, which, when the flower is blown, intrudes upon and oppresses the sense. This is clear enough, as far as relates to the rose; but how does it apply to the omission of accustomed ceremony towards the queen? She appears here to be both the blown rose and the bud; but, though her vassal formerly kneeled to snuff the effluent sweets of her imperial state, where is

now the full-fraught overpowering gale of aromatic greatness, against which he is to stop his nose? Or, may we interpret the passage thus; that Cæsar is the *blown rose*, and Cleopatra's highest prosperity, compared with his grandeur, no more than the infancy or *bud* of greatness? If so, the queen's reflections upon the rudeness of the messenger may be—What! no more ceremony! observe but this!—yet I ought not to wonder; could it be expected that they who so obsequiously bowed and cringed before my petty dignity, would turn their backs to the superlative magnificence of Cæsar? and not rather present all their devotion there? If this be the sense, a note of question, or at least of admiration, is wanting:

“Against the blown rose, may they stop their
nose

“That kneeled unto the buds?”

184. “——— *See, my women!—*
“*Against the blown rose,*” &c.

I believe this to mean—They formerly paid more respect to the infant grandeur of me and my brother Ptolemy, and my then immature beauty, than they now pay to me in the height of my perfections.

C. LOFFT.

190. “*Authority melts from me: of late, when*
I cried, ho!”

I think that, to preserve the metre, we might omit the words, “of late,” and form the line in this manner:

“Authority melts from me; cried I büt, ho!”

“——— *With the hand of she here.*”

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This seeming breach of grammar would be repaired by due punctuation :

“ With the hand of—She here. (It is she here whom I mean,)

“ What’s her name?” &c.

192. “ *You have been a boggler ever.*”

Perhaps,

“ *Indeed we know you’ve been a boggler ever.*”

199. “ ——— *Since my lord*

“ *Is Antony again, I will be Cleopatra.*”

This should be—

“ *Is Antony again, I’m Cleopatra.*”

“ ——— *To be furious,*

“ *Is, to be frightened out of fear.*” ———

Fear, pressed to extremity, turns to fury.

ACT IV. SCENE I.

201. “ ——— *Never anger*

“ *Made good guard,*” &c.

This is uncouth phraseology, and might readily have been corrected :

“ ——— *Anger never*

“ *Made good guard,*” &c.

SCENE II.

203. “ ——— *Or if,*

“ *A mangled shadow,*” &c.

i. e. Or if you see me. The elision is not justifiable.

SCENE IV.

210. " ——— *Despatch.*" ———

Macbeth utters the same word of impatience to his armourer :

" ——— Come, sir, despatch."

211. "*Please you, retire to your chamber ?*"

This is defective. We might add :

" Please you, retire *you* to your chamber ?"

Cleo. " ——— Lead me."

" *He goes forth gallantly. That he and Cæsar might*

" *Determine this great war in single fight !*

" *Then, Antony,*" &c.

The reader must have observed, that frequently, throughout these works, after a scene has apparently been finished with tag, other words are introduced unnecessarily ; as here. Renouncing the rhyme, which the additional words seem to imply a disapprobation of, the first line might be reduced to measure :

" He goes forth gallantly. Might he and Cæsar," &c.

SCENE VI.

216. "*I am alone the villain of the earth,*

" *And feel I am so most.*" ———

All other villains lose their character, compared with me ; and I not only surpass all others in villany, but in the overwhelming consciousness

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of it. The first part of the sentiment occurs in Cymbeline, where Posthumus imprecates :

“ ——— Every villain be call'd
 “ Posthumus Leonatus, and be villany
 “ Less than it was.”

“ ——— *This blows my heart.*”

Dilates, distends it.

“ *If swift thought break it not, a swifter mean*
 “ ——— *Will do't.*” ———

- If the active operation of melancholy do not break it, &c.

Hamlet talks of

“ ——— Wings as swift
 “ As meditation, or the thoughts of love.”

And Brutus, in Julius Cæsar, says of Antony :

“ If he love Cæsar, all that he can do
 “ Is to himself: take thought, and die for Cæsar.”

“ Thought, in this sense, extreme anxiety, is used by Lord Verulam :

“ Hawis, an alderman of London, was put in trouble, and died with thought and anguish before his business came to an end.”

Historie of the Raigne of King Henry the .
Seuenth. Edit. 1629.

SCENE VIII.

220. “ *Ride on the pants triúmphing.*”

Milton thus accentuates triumph :

“ Who now triumphs, and, in the excess of joy,”
 &c. *Paradise Lost.*

SCENE IX.

222. "*The poisonous damp of night dispunge upon me.*"

"Dispunge" is a fine expression here. Comus says—

"——— Thus I hurl

"My dazzling spells into the spongy air."

In *Cymbeline*, too, we find "the spongy south."

SCENE X.

231. "*And hoist thee up to the shouting plebeians.*"

Plébeians, I think, is always in these works accentuated thus on the first syllable.

232. "——— *Her prepared nails.*"———

"Her prepared nails," I believe, is nothing more than "her nails addressed to the purpose." Dr. Warburton's notion of *Octavia's* letting her nails grow for the occasion, seems ludicrous. It would seem a more plausible conjecture, if the doctor had supposed, that, by prepared, we should understand—*cut or sharpened* for the purpose; for which he might quote from Horace: *Sectis in juvenes unguibus acrium.* Ode 6th.

"——— 'Tis well thou'rt gone,
"If it be well to live: but better 'twere
"Thou fell'st into my fury, for one death
"Might have prevented many."———

Othello utters a similar reflection, when Iago says, he is only wounded, and not killed:

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"I am not sorry neither : I'd have thee live ;
"For in my mind 'tis happiness to die."

SCENE XII.

240. " ——— *Condemn myself, to lack*
 "The courage of a woman." ———

Pronounce this sentence against myself, that I
lack, &c.

244. " ——— *Then let it do at once*
 "The thing why thou hast drawn it."

"Why" stands very unwarrantably, instead of
"for which."

" ——— *I will be*
 "A bridegroom in my death."

So would King Lear :

"I will die
"Like a smug bridegroom."

245. " ——— *How ! not yet dead ? not dead ?"*

Thus in Othello :

" ——— Not dead ! not yet quite dead ?"

SCENE XIII.

250. " *I am dying, Egypt, dying ; only.*"

The natural exclamation, O, at the beginning
of this line, seems wanting.

252. " *Here's sport indeed !*"

Cleopatra, I imagine, speaks in frantic irony,
"here is a cause for mirth !" instead of "here is
an afflicting scene."

253. "*I am dying, Egypt, dying.*"

This might be supplied—

"O, I am dying, Egypt, dying; pr'ythee
"Give me some wine," &c.

254. "*The crown o' the earth doth melt: My lord.*"

A word is wanting: I suppose it was "*melt away.*"

"*O wither'd is the garland of the war.*"

Lee has imitated this in Theodosius:

"—— O you have given
"A blight to the big blossom of the war."
"*The soldier's pole is fallen.*"

The standard round which the soldiers rallied,
This I take to be the meaning.

255. "*Empress.*"

The measure is interrupted here. I would regulate—

"Empress, *my royal mistress!*"
Charm. "—— Iras, peace."

256. "*To rush into the secret house of death.*"

A line much resembling this we find in King John:

"To rush into the bloody house of life."

ACT V. SCENE I.

257. "—— *He mocks us by*
"*The pauses that he makes.*"

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"Makes," *i. e.* artificially devises—counterfeits—what Lady Macbeth might call—"flaws and starts impostors to true policy."

261. "——— *That self hand.*"

Thus in King Henry V.

"——— *That self bill.*"

262. "*When such a spacious mirror's set before him.*"

The spacious mirror, I suppose, is the ample world, which, by the death of Antony, is now become wholly Cæsar's.

264. "*The business of this man looks out of him.*"

In Macbeth we find a similar expression :

"——— *What haste looks thro' his eyes.*

"So should he look that seems to speak things-strange."

265. "——— *Cæsar, I shall.*"

A word is wanting to the measure :

"And how you find her ; *go.*"

"——— *Cæsar, I shall.*"

266. "*The beggar's nurse, and Cæsar's.*"——

Some words have been lost ; perhaps, these :

"The beggar's nurse *alike*, and mighty Cæsar's."

267. "*He gives me so much of my own, as I*
Will kneel to him with thanks."

The latter part of this sentence being not comparative, but consequential, the conjunction is false : it should be "that," not "as."

271. "*O, temperance, lady.*"

O is an idle interpolation, encumbering the verse.

273. "*My country's high pyramids my gibbet.*"

Mr. Steevens, in order to help the metre, has introduced, from the folio, "pyramides;" but I suspect that some word has been lost. I would read:

"My country's highest pyramid, my gibbet."

"*My country's highest pyramid,*" &c.

The singular number is requisite here. She would not be hanged on more than one.

B. STRUTT.

275. "*—— An autumn 'twas*

"*That grew the more by reaping.*"

We are not here to understand autumn generally, which does not grow the more, or grow at all, on account of the reaping; but a supposed kind of autumn that grew, &c. A similar mode of expression occurs in Macbeth:

"—— His virtues

"Will plead like angels trumpet-tongued," &c.

i. e. Not like angels generally described as being trumpet-tongued, but like such particular angels as are trumpet-tongued.

276. "*—— His delights*

"*Were dolphin-like; they show'd his back
above*

"*The element they liv'd in.*"

I wish that Mr. Steevens, instead of conducting us to another place, where the word dolphin-like was to be found, had explained the meaning of it, here. How are we to understand delights

being dolphin-like and shewing Antony's back above the element they lived in? Antony himself must be the dolphin, and his delights the element. What the words were intended to express, I suppose is, that Antony, by the dignity and nobility of his deportment, always shewed himself superior to the pleasures in which he was indulging; if this be the sense we should read:

" ——— An autumn 'twas
 " That grew the more by reaping: *in* his delights,
 " *He*, dolphin-like, *display'd* his back, above
 " The element *he* liv'd in."

279. " ——— *I have*
" Been laden with like frailties, which be-
fore," &c.

"Like," implying comparison, requires the conjunction "as," instead of "that;" awhile ago we had "as" for "that."

282. "*Immement toys.*"

Trifles inconsiderable.

287. "*Nay, that is certain.*"

Some words, I suppose, have been lost; perhaps:

" ——— *Be you well assur'd on't.*"

294. "*What! should I stay*"——
 Char. " ——— *In this wild.*"

I believe the word was "vile," spelled, as Mr. Steevens remarks, *vild*: but the metrical derangement shews corruption. I imagine that Charmian takes up the dying words of her mistress and applies them to herself:

Cleo. "What! shall I stay——" (*Dies.*)

Char. "—— In this vile world, *alone?*"

"*No, I will follow strait*——O, fare thee well!

"Now boast thee death," &c.

Antony and Cleopatra, with instances abundant of those depravations in the sense, construction, and metre, too often recurring throughout these works, is written in our author's best manner; and though Dryden has dilated and nobly refined some passages, the ALL FOR LOVE will, I believe, for interest, animation, and energy, be found far inferior to its original.

The character of Mark Antony, as he is represented here and in Julius Cæsar, exhibits a very remarkable difference; and this, probably, it was that induced Mr. Upton to make, too hastily, the remark which Dr. Johnson controverts. Undoubtedly, the sentiments, diction, and deportment of Antony display, in the present drama, a pomp and stateliness which was nowhere assumed in the former; but the disparity or alteration did not proceed from Shakspeare's *learning*, or any purpose to conform to the *real practice* of his hero, but simply from our poet's knowledge of human life, and his skill in describing it under all vicissitudes; from his having observed that, with many men, a change of fortune will produce a change in their manners, "that lowliness is young Ambition's ladder," and that a mind, such as Antony's, would, at one time, be meek, tractable, and courteous, and at another, haughty, inflexible, and overbearing.

One peculiarity of this play is, that we shall find in it, without suspecting extraordinary corruption, a much greater number of hypermetrical lines than any of the others will furnish; but these hypermeters do not consist of the redundant and super-redundant endings, so often infesting the measure of Jonson, Fletcher, and Massinger, as shewn in the Introduction, but that kind of superfluity which the ear will admit of by intermediate contraction in the utterance of the vowels, such as :

“ Like Cæsar’s sister, thē wife of Antony.”

“ The soldier’s virtue rather makes choice of loss.”

Where “ rather” must be delivered in the time of a monosyllable. Lines of this kind, not too frequently occurring, are a grace rather than an imperfection, in dramatic verse; and Milton has invigorated and enriched his numbers by the use of them, in his two great poems. In this tragedy, I fear, they are too numerous,

K I N G L E A R.

ACT I. SCENE I.

Enter Kent, Gloster, and Edmund.

This scene, in which Gloster speaks of the division that Lear makes of his kingdom, before that event takes place, is a very idle anticipation, of no sort of use or convenience, and I cannot suppose it to have proceeded from the poet.

307. "*I shall, my liege.*"

These words are unnecessary, and interrupt the measure: it would be sufficient for Gloster to bow, and retire.

"——— *Our darker purpose.*"

"Our darker purpose" is "our close intent."

308. "*Give me the map there. Know, that we have divided.*"

"That" should be omitted.

"*In three, our kingdom: and 'tis our fast intent.*"

"And" should be withdrawn to preserve the metre.

"——— *Our fast intent.*"

"First intent," the reading of the quarto, is, I think, right: our main, or leading purpose, that which is first or uppermost in our mind.

"Conferring them on younger strengths."

Here, too, I must prefer the quarto, which has *confirming*. The "cares and business" of state had already been exercised by those "younger strengths," and now their authority was to be formally confirmed: thus, afterwards, Lear says,

"To thee and thine——"

"Remain this ample third——"

"No less in space, &c.

"Than that confirm'd on Goneril."

Which the folio editors, as before, altered to *conferr'd*.

"And you, our no less loving son of Albany."

There appears to be corruption here. I would read:

"—— Our son of Cornwall,

"And you, our no less lov'd, of Albany."

Again, the exuberance in the following line should be removed:

"May be prevented now. The princes, France and Burgundy."

"May be prevented. France and Burgundy."

309. *"Where merit doth most challenge it."*

I would adopt the alteration in the folio, and read:

"Where nature doth with merit challenge."

And regulate the metre thus:

"Where nature doth with merit challenge *it*."

"Goneril, our eldest born, speak first."

"—— Sir, I

"Do love," &c.

Again, in the following line, the exuberance *what says* might be removed :

310. "*Be this perpetual. (What says) our second daughter*"——
 "*I am made of that self metal as my sister,*
 "*And prize me at her worth.*"——

This abrupt change of the mood after the conjunction is not warrantable: it occurs again in *As You Like It*:

"I almost die for food, and let me have it."

312. "—— *My love's*
 "*More richer than my tongue.*"

There appears to be something lost here. Cordelia's love was far from being rich, if it were not richer than her tongue.—Perhaps the passage ran thus:

- "—— I am sure my love,
 "More richer than my tongue, *outvalues theirs.*"
 313. "*Strive to be interest'd; what can you say, to draw*"——

The hypermeter here might be removed thus:

"Strive to be interest'd; what say you, to draw"——

The succeeding disorder might be repaired in this manner:

- Cord.* "Nothing, my lord."
Lear. "—— *How! nothing!*"
Cord. "—— Nothing, sir."

Again:

314. "To love my father all."
Lear. "—— But goes this with

"Thy heart?"

Cord. "Ay, good my lord"——

Lear. "—— So young, and so

"Untender!"

Cord. "—— No, my lord, so young, and true."

315. "*Peace, Kent!*

"*Come not,*" &c.

We might read, without a hemistic,

"Peace,—come not 'twixt (or 'tween) the dragon and his wrath."

316. "*That troop with majesty. Ourselves, by monthly course.*"

We might obtain tolerable measure by reading:

"That troop with majesty. *We* by monthly course."

"—— *Of the rest.*"

These words, which have no meaning, or no useful meaning, are, I am persuaded, an interpolation, and their dismissal will restore order to the passage, which they encumber and deform.—It may proceed thus:

"—— We shall our abode

"Make with you by due turns, only, we still

"Retain the name and all the addition

"To a king—the sway, revenue, execution.

"Beloved sons be yours," &c.

We might regulate:

"When power to flattery bows, to plainness honour

"Is bound, when majesty to folly stoops:

“ Reverse thy doom ; in best consideration
 “ This rashness check : answer my life, my
 judgment, &c.”——
 “ To wage against thine enemies ; nor fear
 “ To lose it *now*, thy safety being the
 motive.”

Lear. “ —— Out of my sight ! ”

Kent. “ See better, Lear ; and let

“ Me still remain the true blank of thine
 eye.”

Lear. “ Now, by Apollo,—”

Kent. “ —— By Apollo, king,

“ Thou swear’st in vain.”

Lear. “ O, vassal ! recreant ! ” (*Quarto.*)

Alb. “ Dear sir.”

Corn. “ Forbear.”

The interposition by Cornwall and Albany seems to be impertinent, and is not in the quarto.

318. “ *Reverbs no hollowness.*”

“ —— *Kent, on thy life, no more.*”

“ Kent” should be omitted.

319. *Kent.* “ —— *Do kill thy physician,*” &c.

There is no occasion for “ do,” to spoil the metre.

“ On thine allegiance hear, *and bide thy doom.*”

“ —— *Strain’d pride.*”

The quarto reads “ *straied pride,*” which may be right ; pride deviating from its proper course : but the present reading seems preferable :—
 “ pride inordinately stretched, or unnaturally exerted.

320. “ *Our potency make good.*”——

This, the reading of the quarto, I believe, is right:

"Since thou hast sought to make us break our
vow," &c.——

"Our potency make good."——

i. e. Since you have dared thus to offend us,
now prove or evince our power to punish you.

321. "*Upon our kingdom : if, on the tenth day
following.*"

"On" should be ejected.

"*The moment,*" &c.

I would propose this regulation :

"*That moment is thy death : Away—begone !*

"By Jupiter, this shall not be revok'd".

322. "*My lord of Burgundy.*"

Something has been lost here. Perhaps,

"*They are welcome both, my lord of Burgundy.*"

"We first, &c.——"

"Or cease your quest of love?"

Burg. "—— Most royal *Lear.*"

323. "*Sir,*

"*Will you, with those infirmities she
owes.*"

"Sir" only spoils the line.

324. "—— *Should in this trice of time*

"*Commit a thing so monstrous, to dis-
mantle*

"*So many folds of favour !*"——

"So monstrous, to dismantle." The omission.

of the comparative conjunction "as," here, though not singular, is unwarrantable.

"*That monsters it, or your fore-vouch'd affection*

"*Fall into taint : which to believe of her,*
 "*Must be a faith,*" &c.

"Which," here, very loosely refers to its antecedent, "her offence." Perhaps, we might, with better connexion, read—"and to believ't of her," &c. What succeeds wants regulation, both for the metre and the meaning. I would propose:

"Must be a faith, that, without miracle,
 "Reason could never plant in me."

Cord. "—— I yet

"Beseech your majesty, if, for I want
 "The glib and oily art to speak, and not
 "To purpose, (since what I do well intend,
 "I'll do't before I speak,) you will make
 known."

326. "—— *What I well intend,*
 "*I'll do't before I speak.*"——

What I conceive to be right, I will *do*, without speaking of it. B. STRUTT.

This may be the true interpretation, but I am rather inclined to explain it thus:—What I well intend—what I purpose to do, that is laudable or good, I always fully determine in my mind, before I talk about it.

327. "*That it intends to do?—My lord of Burgundy.*"

"To do," should be ejected."

"*Duchess of Burgundy.*"

Lear. "*Nothing : I have sworn ; I am firm.*"

"I have sworn," could be spared.

"*That you must lose a husband,*" &c.

We might repair the metre here :

"That you must lose a husband *too*."

Cord. "Well, peace

"Be *to my lord of Burgundy ! for* since

"That *cold* respects of fortune are his love,

"*Certain* I shall not be his wife."

Fr. "——— *O, fairest*

"Cordelia, that art most rich, being poor,"
&c.

328. "*Come, noble Burgundy,*" &c.

"Noble" may well be spared.

"*The jewels of our father, ———*

"*Cordelia leaves you.*"

It appears strange that Mr. Steevens should not have adopted (especially after his fair defence of it) the change from "the" to "ye."

329. "*(So) farewell (to you both.)*"

Gon. "*Prescribe not us (our duties.)*"

Rég. "——— *But let your study.*"

The words enclosed might be omitted.

"*Time shall unfold what plaited cunning
hides ;*

"*Who cover faults, at last shame them
derides.*"

This passage, notwithstanding the endeavours of the ingenious commentators, remains in perplexity, both with regard to sense and construction. Perhaps it is incorrigible. The best I can do with it is this :

"Time shall unfold *that* (which) plaited cunning
(*i. e.* specious outsides) hides ;

"*Which* covers faults, (but) at last *with* shame
derides."

"Who," indeed, might remain, as in the text,
for "which." "Derides," in this case, is neuter.
Derides, for deride, as it stands in the text, is
a sacrifice of grammar, in these works not un-
common, to obtain a rhyme.

330. *Exeunt France, Cord. &c. &c.*

What follows between Regan and Goneril is
abrupt, unnatural, and unnecessary. I am per-
suaded it is interpolated.

331. "*Slenderly known himself.*"

Not been in the full possession of his faculties,
—had a weak understanding.

Exeunt Goneril and Regan.

In a very judicious endeavour to regulate the
scenes of this play, published by Mr. Eccles, in
1792, with another Essay, by that gentleman,
upon Cymbeline, the following scene of the Bas-
tard is postponed to the opening of the second
act, and its place here supplied by the scene
between Goneril and the steward.

SCENE II.

334. "*Got 'tween asleep and wake?—Well
then.*"

Perhaps, better,

"*Begot between asleep and wake?—What then.*"

Or—

"*Got 'tween asleep and wake?—Well then?—
What then?*"

335. "*Now, gods, stand up for bastards !*"

This fragment I should be inclined to reject as spurious and unnecessary.

336. "*Confin'd to exhibition !*"——

"Exhibition (says Dr. Johnson) is allowance." But I rather think it is *exterior shew*—the "*name and all the addition to a king.*"

"*Done upon the gad !*"——

Dr. Johnson's explanation of this phrase is, I believe, the true one. In K. Henry IV. Hotspur is "*nettled and stung*" with pismires. Mr. Ritson says, it means done suddenly, or while "*the iron is hot ;*" because (says he) a gad is an iron bar." But unless it were a *hot* iron bar, it might, for the present purpose, as well be any thing else."

338. "*If the matter were good, my lord, I durst swear it were his.*"

It should be "*was*" his : the subjunctive mood only belongs to the preceding member of the sentence : and again—I would fain think it were not ;—it ought to be "*is not.*"

SCENE III.

We might read, preserving the measure—

349. "*What, did my father strike my gentleman
for only chiding of his fool ?*"

Stew. "*Ay, madam.*"

350. "*He's coming, madam ; I hear him.*"

This might be repaired :

"*He's coming hither madam now ; I hear him.*"

*"Old fools are babes again; and must be us'd
With checks, as flatteries,—when they are
seen abus'd."*

I believe the meaning is this:—Old men must be treated like children, and should be rebuked or caressed according to their wayward tempers. Abused, here, is to be deceived or mistaking.

351. *"What grows of it, no matter: advise
your fellows so."*

"So" is an unnecessary hypermeter.

*"I would breed from hence occasions, and
I shall."*

"From" should be ejected.

SCENE IV.

352. *"For which I raz'd my likeness.—Now,
banish'd Kent."*

"Now" could be spared, to accommodate the verse.

358. *"Thou'lt catch cold."*

"Catch cold," I believe, is no more than a cant phrase for meeting with disaster; it is still current in this sense.

359. *"Ride more than thou goest."*

"To go," seems here, by a strange licence, to signify "walking," in contradistinction to "riding."

363. *"How now, daughter? What makes that
frontlet on?"*

The metre requires a transposition:

"Daughter, how now! What makes that frontlet on?"

"——— *What makes that frontlet on?*"

"Frontlet," I believe, means neither "a part of a woman's dress," as Mr. Steevens supposes, nor of her "undress," as Mr. Malone explains it; but merely, countenance—aspect:—Why put you on that imperious look? The *wrinkles* on the lady's forehead would seem ill-expressed by the name of the bandage which was used to prevent or smooth those wrinkles.

365. "*In rank and not-to-be-endured riots.*
Sir."

"Sir" should be omitted.

"——— *But now grow fearful,*
"*By what yourself too late have spoke and*
done,
"*That you protect this course, and put it on*
"*By your allowance; which if you should, the*
fault
"*Would not 'scape censure, nor the redresses*
sleep;
"*Which, in the tender,*" &c.

This is obscure. We might read:

"That you protect this course, and put it on
"By your allowance; which *did* you not, the
fault
"Would not 'scape censure," &c.

Yet it appears, in the conclusion, that the censure or the punishment is not in the king's hands. I do not understand it. Perhaps, we should read—

" Which if you should, the fault
 " *Shall* not 'scape censure."

366. " *Come, sir,*" &c.

It is, perhaps, impossible to obtain purity by any labour upon some of those passages that have been corrupted, and stand, among regular verses, degraded into prose:—but let us try what can be done.

" Come, sir, I would you would *employ* that
 wisdom
 " Whereof I know *that* you are fraught, and put
 " Away these dispositions which of late
 " Transform you *so* from what you rightly are."

" *Does any here know me ?*"

I am inclined to think this dialogue was metrical, and afterwards corrupted into prose. Perhaps, we might regulate it in this way :

" Does any here know me ?—This is not Lear :
 " Does Lear walk thus ? speak thus ? Where
 are his eyes ?
 " Either his notion weakens ; his discernings
 " Are lethargied—Ha ! sleeping ! waking ! Sure
 " It is not so, *or if*.—Who is it *now*
 " Can tell me who I am ?—Lear's shadow ? I
 " Would *fain* learn that ; for by the marks *I have*
 " Of sovereignty, *of* knowledge, and *of* reason,
 " I should be false persuaded I had daughters."
 " Your name, fair gentlewoman ?"
 Gon. " O, come, sir."

367. " *His notion weakens, his discernings*
 " *Are lethargied.*"

His understanding declines, his discernings
 VOL. II. H

are, &c. The quarto reads, "his notion is weakness, or his discernings are lethargy."

369. "*As you are old and reverend, you should be wise.*"

We might read, within compass,

"Being old and reverend, you should be wise."

Or else, with Theobald,

"You, as you're old and reverend, should be wise."

370. "*Shows like a riotous inn.*"——

"Riotous," as Mr. Steevens has suggested, might certainly be omitted, and with advantage to the sense, as it hurts the climax of "tavern and brothel."

"Shows like an inn: epicurism and lust

"Make it," &c.

"*Yet have I left a daughter.*"

Something seems to have been omitted here:

"Yet have I left a daughter.—*Ho! my horses!*"

What follows is corrupt—perhaps we might supply a word or two:

Gon. "You strike my *peaceful* people; and your
rude

"*Disordered* rabble make servants of their
betters."

"*Than the sea-monster!*"

Alb. "Pray, you, sir, be patient."

Some words appear to have been lost. Perhaps Albany added,

"—— *I know not how*——"

Lear. "Detested kite! thou liest."

373. "——— *That it may live,*
"And be a thwart disnatur'd torment to
her."

The sense, I think, would be strengthened by reading *to*, instead of "and."

"With cadent tears fret channels in her cheeks."

"Cadent tears" has, certainly, a very clear and obvious meaning; and the thought has been adopted by Mr. Mason, in Verses Addressed to a Young Gentleman:

"Whose cheeks, bestrew'd with roses, know
 "No channel for the tide of tears."

But this is a sense that appears too mild for the present occasion, and ill suited to the vehemence and acrimony of Lear's passion; I therefore think that "candent," as suggested by Dr. Warburton, is the true word. The quarto reads "accent tears," which may have been formed from *accendere*, and have the same meaning as *candent*.

374. "*That dotage gives it.*"

Something seems to have been lost; perhaps like this:

"That *fretfulness, and wayward dotage gives*
it."

375. "*The untented woundings*"

This, I am afraid, is an incurable sore, which the critical chirurgeon will probe and torture in vain; for wounds are then most severely painful when they are exposed to the tent. "Untender," as one of the quartos has it, may, perhaps, be the true word, implying pitiless.

376. "*I have cast off for ever.*"

The disorder, here, might be removed in this way:

"I have cast off for ever. *Ay*, thou shalt,
"I warrant thee."

Gon. "——— Do you mark that, my lord?"

Alb. "I cannot be so partial, Goneril,
"To the great love I bear"———

Gon. "——— Pray you content.

"What Oswald, ho! You, sir, more knave
than fool,

"After your master."

"——— *To let him keep*

"*At point, a hundred knights. Yes, that on
every dream.*"

We might read smoothly:

"At point a hundred knights, that on each
dream."

377. "*When I have show'd the unfitness,—how
now, Oswald?*"

The latter part of this line is manifest interpolation; the speaker had but the moment before called Oswald to her, and could not, therefore, be surprised at his approach:

"When I have shew'd th' unfitness.

[*Enter Oswald.*

"——— Have you writ

"That letter to my sister?"

Osw. "——— *Ay, good madam.*"

"Shew'd" for "shewn."

378. "*Than prais'd for harmless mildness.*"

Something is wanting; perhaps:

" *By those who judge, than prais'd for harmless mildness.*"

Gon. " *Nay then, believe me, sir.*"

Alb. " ——— Well, well, th' event."

UNIV. OF
CALIFORNIA

ACT II. SCENE I.

According to Mr. Eccles's arrangement, which appears very judicious, this Act begins with Edmund's soliloquy.

383. " *The duke be here to night ? the better ! best !*"

There is, in the quarto, no note of admiration between "better" and "best," and I cannot but consider it erroneous: the sense of the passage seems to be, my projects, which have been *ripening*, are now *mature*; what had thriven and improved, seems now to be *perfect*.

384. " ——— *Have you nothing said
Upon his party 'gainst the duke ?*"

Upon the *subject* of his party; have you made no disclosure of his purpose.

385. " (*Draw:*) *seem to defend yourself: now quit you well.*"

"Draw" is of no use but to encumber the verse.

" *Do more than this in sport: O father, father !*"

Without this supplement of the apostrophe O, we have a line only in syllables.

387. "*He that conceals him death.*"

The want of concord, in this hemistic, will suggest the means of repairing the measure :

"*He that conceals him shall abide the death.*"

Hemistics, without any cause from the interruptions of passion, are, generally, perhaps always, the marks of mutilation or corruption : that which closes Gloster's speech might thus be corrected :

"All ports I'll bar—*where'er the villain is*

"He shall not scape ; the duke must grant me that ;

"Besides, his picture I'll send far and near,

"That all the kingdom may have note of him,

"And of my land, loyal and natural boy,

"I'll work the means to make thee capable."

392. "*Your graces are right welcome.*"

"*To my poor house your graces are right welcome.*"

SCENE II.

395. "*A base, proud, shallow, beggarly, three-suited, hundred pound, filthy, worsted-stocking knave,*" &c.

i. e. A fellow made up of inconsistencies ; as well in his exterior habiliments as in the composition of his mind,—he is, at once, proud and beggarly, and even the cloaths he wears are not adapted to each other, but are rather a suit made out of *three suits* ; he is insolent and mean ; and, while his vanity displays a silken doublet, his avarice betrays itself in hose of worsted.

398. "——— *You neat slave.*"

Mr. Steevens, when he says, "neat slave means *no more than* finical rascal, an assemblage of foppery and poverty," ascribes to the expression *much more than*, I believe, belongs to it; and I don't suppose any one will admit his definition. Dr. Johnson's, I think, is the true explanation, a mere knave; a pure, *unmixed* one; and this appears to be the sense in the quoted passage from Ben Jonson:

"By thy leave, my neat scoundrel."

"Weapons! arms! *outrage!* What's the matter here?"

Corn. "*What tumult's this?* Keep peace upon your lives."

Some such words as the Italics here supply seem to have been lost: but the whole dialogue is corrupted.

"*Nature disclaims in thee.*"

This phrase occurs in Jonson's *Volpone*:

"——— My heart

"Abhors his knowledge: I disclaim in him."

400. "*Who wears no honesty.*"

Again the measure wants reformation:

"Who wears no honesty—such smiling rogues

"As these, like rats, oft bite the cords atwain,

"Too intricate t' unloose, smooth every passion."

"Holy" I consider, with Mr. Malone, an interpolation. "*Inloose*" is the reading of the quarto, which leads to the correct word, "*enloose*," To "*unloose*" should be "*to make fast*."

403. *Glos. "Say that."*

Why should Gloster *say that?* the question, "How fell ye out?" was enough for the sense as well as the metre.

"Why dost thou call him," &c.

This will not form the measure :

Kent. "Than I and such a knave."

Corn. "——— Why call'st him knave?"

"What's his offence?"

Kent. "His countenance likes me not——"

"Before me at this instant."

Corn. "——— 'Tis some fellow."

404. *"That stretch their manners with their duties nicely"———*405. *"But Ajax is their fool."*

Corn. "——— Fetch forth the stocks, ho!"

"Ho" is interpolated, or the ejaculation of some actor without an ear.

"——— Ajax is their fool."

Mr. Steevens's former explanation appears to be much nearer to the truth than that which he has adopted from Mr. M. Mason. If Kent's meaning had been according to the notion of the latter gentleman, he would have said at once,

"——— Ajax is a fool to them."

The sense of which could never be mistaken; but there is a material difference between being *their fool*, and *a fool to them*, *i. e.* in comparison with them; and we cannot admit the latter interpretation either with a view to the character of Ajax, or the drift of the sentence: what Mr. Malone has adduced on the same side, is not, I

think, quite in point. The meaning seems to be only this ; any rogue or coward, like this fellow, can, by falsehood and cunning, overreach plain honesty, and outwit Ajax ; or, as Kent expresses it, make Ajax appear a fool.

407. " ——— *If I were your father's dog*
" You should not use me so."

Reg. " ——— Sir, being his knave, I will."

The exuberance of this latter hemistic seems to suggest a more pointed and correct reading : " his knave" I take to be vocative,—thou, his knave.

" ——— *If I were your father's dog*

" *You should not use me so :*"

" ——— *His knave ! I will."*

" *Our sister speaks of. Come, bring away the stocks."*

" Come" should be withdrawn.

" ——— *The king must take it ill,*

" *That he's so slightly valued in his messenger,*

" *Should have him thus restrained."*

What concord is this ? We should read, dismissing the contracted " is :"

" *That he, so slightly valued in his messenger,*

" *Should have him," &c.*

i. e. Should be obliged to endure the indignity of his man's restraint.

408. " ——— *Put in his legs."*

This must have been a stage direction : it was useless to the servants, (who could not be ignorant how they were to use the stocks,) and is an awkward encumbrance to the verse.

" *For following her affairs.—Come, my good lord."*
[Ex. Reg. &c.]

" *Give you good morrow—never heed for me.*"

Some such supplement as this, I suppose, has been lost.

" ——— *The common saw.*"

Why should "the common saw,"

"Out of God's blessing into the warm sun," be altered and extended to spoil a line and a half?

409. "*Nothing almost sees miracles.*"

The quarto, perhaps more intelligibly, "sees my wreck," which, by dismissing a word that means nothing (almost) will afford both sense and metre:

" ——— I may

"Peruse this letter!—nothing sees my wreck,

"But misery."

I may proceed in safety, for I am unobserved by all, except such wretches as are too much occupied by their own misery to regard me.

410. " ——— *And shall find time*

"From this enormous state," &c.

The best interpretation that can be given of this obscure passage is, I believe, what Mr. Steevens has offered:

"Approach, thou beacon," &c.

may properly enough be addressed to the luminary present, and mean, only, "quickly impart thy light to the paper I want to read."

412. "This shameful lodging. Fortune, *now* good night;

"Smile *yet* once more, and turn thy wheel around!"

Words like these in Italics seem wanting.

SCENE III.

" I heard myself proclaim'd."

Something seems to have been lost ; perhaps,

" ——— An outlaw'd traitor."

*" ——— No port is free ; no place,
" That guard, and most unusual vigilance,
" Does not attend my taking."*

" That" for " where," or " in which" is not grammatical.

SCENE IV.

416. *" Of this remove."*

Regulation is wanting here :

" Of this remove."

Kent. *" ——— Hail, noble master."*

Lear. *" ——— How !*

" Mak'st thou," &c.

417. *" Your son and Daughter."*

Lear. *" ——— No."*

Kent. *" ——— Yes."*

Lear. *" ——— No, I say."*

Kent. *" But I say, yea."*

Lear. *" ——— No, no, they would not do't."*

Kent. *" Yes, yes, they have."*

Lear. *" By Jupiter, I swear no."*

Kent. *" By Juno, I swear ay."*

Lear. *" ——— They durst not do't."*

*" My duty kneeling, came there a reeking
post."*

" There" has no business here

420. "*The leisure of their answer ; gave me cold looks.*"

Perhaps transposition, here, would be proper :

"Gave me cold looks, commanding me to follow,
"And to attend the leisure of their answer."

"*Having more man than wit about me, drew.*"

The omission, in the old editions, of the necessary pronoun *I*, before "*drew*," which Mr. Steevens once properly restored, is not to be accounted for, as Mr. Malone contends, by any such mode of speech having been adopted or observed by Shakspeare or his contemporaries ; but is rather to be ascribed to that carelessness or ignorance of the transcribers which, throughout these plays, is so fruitful a source of disorder.

"The shame which here, *my liege, you see*, it suffers."

The words in Italics ought, perhaps, to be added.

421. "*As many dolours—as thou canst tell.*"

Anachronism is a feeble obstacle in the way of resolute quibble.

422. "*Stay here.*"

Had better *begone*.

424. "*That, sir, which serves and seeks for gain.*"

"Sir" should be ejected.

"They have travell'd hard to-night! *tush!*
fetches all."

425. "*Ay, my good lord.*"

This is barefaced interpolation: the king's impatience did not want, nor would not wait for, any answer, here.

" Fiery! the fiery duke! tell the hot duke, that."

"That" is not wanted.

" ——— Am fallen out with my more headier will,

To take the indispos'd and sickly fit

For the sound man."

I condemn my rashness *that could take* the indisposed and sickly fit, &c. The ellipsis is, indeed, harsh and unwarrantable.

" ——— This act persuades me."

A syllable here is wanting to the verse, which might be supplied with a word that would enforce the sense:

" ——— Wherefore

Should he sit here? this act alone persuades me."

Mr. Steevens proposes *almost*, but that cautious qualified term would ill accord with the present temper of the king.

426. *" ——— I'll beat the drum,*
Till it cry—sleep to death."

The meaning of this passage is not very obvious; "it" does not, perhaps, refer to the drum, but to the general dissolution of the world; doomsday; till the general cry shall be heard, (*i. e.* according to familiar phraseology, *till it cry,*) sleep to death, or sleep for ever.

428. *" ——— Good morrow to you both."*

The metre is deranged here : I would propose, with some of the modern copies :

“ *O, you are come ; good morrow to you both.*”

Corn. “ Hail to your grace !”

Reg. “ ——— I am glad to see your highness.”

Lear. “ Regan, I think you are ; I know what reason

“ I have to think so ; shouldst thou not be glad,” &c.

429. “ ——— *Than she to scant her duty.*”

“ Scant her duty” is here, certainly, a mistake, but I fear it is the author’s own : it is a-kin to some others before us, such as in the Merchant of Venice :

“ You may as well *forbid* the mountain pines

“ To wag their high tops and to *make no noise.*”

Which would seem to be, to *bid* them be clamorous ; the very reverse of the intention.

“ *Than she to scant her duty.*”

Lear. “ ——— *Say, how is that ?*”

“ Say” is a stupid interpolation.

“ *Would fail her obligation ; if, sir, perchance.*”

And so is “ sir.”

“ ——— And to such wholesome end,

“ *I must believe,* as clears her from all blame.”

Some words, like these supplied, have, I suppose, been lost.”

432. “ *To fall and blast her pride.*”

“ To fall,” I think, is clearly used in the active sense, though the passage will not admit of Mr.

Malone's construction; "to fall and blast her pride" is only a continuance or amplification of the curse, and the meaning, I believe is:—"Infect her beauty, ye fen-sucked fogs, *which I trust will be* drawn up by the sun, for the purpose of putting down and blasting her pride."—In this active use of "to fall," Shakspeare has been followed by others, as by Rowe, in a play written professedly in imitation of our poet, Jane Shore, where Gloster says,

"The queen's relations
"Have fall'n their haughty crests."

433. "*Thy tender hefted nature.*"

The quartos read, "tender hested nature," neither phrase is very intelligible, but the earliest, I think, is the least exceptionable.—"Thy tender hested," or "tender behested nature" may mean, thy nature, formed to gentleness, by the original pleasure or command of the creator:—"hefted," even admitting such a participle of "to heave," can supply no tolerable sense; but I believe the passage is corrupt, and if we dismiss the unintelligible part of it, we shall at least obtain metre:

"Thy tender nature shall not give thee o'er
"To harshness; *no*, her eyes are fierce, but thine
"Do comfort," &c.

435. "—— *If your sweet sway*
"Allow obedience."

"Allowance" for estimation, approbation, we find in *Troilus and Cressida*, Act 2, 491.

"A stirring dwarf we do allowance give
"Before a sleeping lion."

"Lion," by the way, I suppose should be
"giant."

Lear. "Who stock'd my servant? Regan, I
have good hope
"Thou didst not know on't."

These words, in the quarto, with only *strucke*, instead of *stock'd* are given to Goneril at her entrance.

436. "*All's not offence, that indiscretion finds.*"

"To find," here, though I believe it has nothing to do with the technical sense that Mr. Edwards would annex to it, has, certainly, a stronger meaning than that which Mr. Steevens supposes," to think:" it is to have a fixed persuasion, or mental conviction of.

"—— *Being weak, seem so.*"

Conform, by your deportment, to your real condition; and since you are impotent, do not affect to be powerful.

438. "*I and my hundred knights.*"

"—— *Not altogether so.*"

We should read, as doubtless it was written by the author, "not allto so." Allto or alto, for altogether, occurs in other parts of these works, and is also used by Milton:

"Her wings—that—were allto ruffled," &c.
Comus.

439. "—— *Those that mingle reason with
your passion,*

"*Must be content to think you old, and
so.*"

Those who do not resign their feelings to passionate complaints, but correct the influence of the complaints with a due mixture of reason,

must be satisfied with imputing them to the infirmity and waywardness of old age.

"*Yea, or so many? sith that both charge and danger*

"*Speak 'gainst so great a number? How, in one house.*"

I would regulate:

"*Yea, or so many? sith both charge and danger*

"*Speak 'gainst so great a number? In one house,*

"*How should so many, under two commands,*

"*Hold amity? 'Tis hard; impossible.*"

"*Almost,*" before "*impossible,*" is a vile insertion.

"*—— To no more*

"*Will I give place, or notice.*"

Some words, I suppose, are lost:

"*—— To no more,*

"*I am resolv'd, will I give place, or notice.*"

440. "*You heavens, give me that patience, patience I need!*"

The repetition of patience is preposterous, and should be removed. Patience is here a trisyllable, as in another place:

"*Who can be patient in such extremes?*"

441. "*—— Fool me not so much*

"*To bear it tamely.*"——

The quarto, much better, in my opinion, has—

"*—— Fool me not too much*

"*To bear it tamely.*"——

Elliptically, as I conceive, for *as to make me bear it tamely.*

“*No, I'll not weep.*”

This hemistic may be indulged from the abruptness of the passion.

442. “*Let us withdraw.*”——

Some regulation is required here. I would propose:

“*Let us withdraw hence; it will be a storm.*”

Reg. “*This house is little, and the old man cannot,*

“*With all his people, here be well bestow'd.*”

Gon. “*'Tis his own blame; he hath put himself from rest,*

“*And must needs taste his folly.*”

Reg. “*—— Föör his particular,*

“*I'll receive him, but not one follower.*”

Gon. “*So I am purpos'd: where's my lord of Gloster?*”

“*Gladly,*” as it stands in the text, must be an interpolation. *Regan* is now speaking sincerely; and she would not *gladly* receive the king in any form.

443. “*'Tis best to give him way; he leads himself.*”

He will be his own director; and if ill should happen, he is the author of it. B. STRUTT.

ACT III. SCENE I.

The disorder of the verse here might thus be corrected :

444. "Who's here, besides foul weather?"

Gent. "——— One *that's* minded,

"*E'en* like the weather, most unquietly."

Kent. "*O sir*, I know you *now* ; Where is the king?"

Dr. Young seems to have borrowed this thought in *The Revenge* :

"Rage on ye winds, burst clouds, and waters
roar ;

"Ye bear a just resemblance to my fortune,

"And suit the gloomy habit of my soul."

445. "——— *His little world of man.*"

A similar thought occurs in *K. John*, Act IV.

"——— In the body of this fleshly land,

"This kingdom, this confine of blood and breath."

And again in *Julius Cæsar* :

"——— *The state of man,*

"Like to a little kingdom," &c.

446. "——— *The warrant of my art.*"

The efficacy of this art is denied by Duncan, in *Macbeth*, who remarks :

"——— There is no art

"To find the mind's construction in the face."

449. "*The king hath cause to plain.*"

Something here seems wanting. Perhaps,

"——— Sir, you may trust me ;
 " *I am a gentleman,*" &c.

Again the metre is interrupted. I would propose :

" This office to you."
Gent. " —— We'll talk further."
Kent. " —— No.
 " For confirmation," &c.
 " *I will go seek the king,*" &c.

We might regulate thus :

" I will go seek the king."
Gent. " —— Give me your hand :
 " Have you no more to say ?"
Kent. " —— *A few words only,*
 " But more than all to effect ; when we
 have found
 " The king, (in which your pain that way ;
 I'll this :)
 " He that first lights on him, holla the
 other."

Rowe, in his *Jane Shore*, has made Dumont propose the same measure to Belmour :

" Who first shall find her, hither let him bring
 " Her fainting steps, and here we'll meet
 together."

SCENE II.

450. " *Blow, wind, and crack your cheeks !
 rage ! blow !*"

I am persuaded that this line has been corrupted, as well as mutilated ; there is a false climax in *rage, blow*. A word has been lost. Perhaps, the line ran thus :

"Blow, wind, and crack your cheeks! storm!
bellow! rage!"

451. "*Strike flat.*"——

Smite flat, as the quarto has it, appears to be the preferable reading.

"*That make ingrateful man!*"

I cannot resist the persuasion, that the hemistics which we so frequently find, as well as most of the other disorders in the metre, are merely the effect of mutilation or corruption; it is in vain to attempt recalling the genuine words that have been lost, yet something may be offered:—"All germins spill at once, *crush and confound*, that make ingrateful man."

452. "*You owe me no subscription; (why) then let fall.*"

"Why" should this word be here?

453. "——*I will be the pattern of all patience, I will say nothing.*"

Silence adds great sublimity to distress:—this Dryden knew, when, describing the sorrow of the Duke of York, at the death of his royal brother, he said—

"Horror, in all its pomp, was there

"Mute and magnificent, without a tear."

"*I will say nothing.*" [Enter Kent.

"——How now?—*Who is there?*"

454. "*Such groans of roaring wind and rain, I never*

"Did hear before: *man's nature cannot carry*

"*The affliction,*" &c.

*"Unwhipp'd of justice : Hide thee, thou
bloody hand ;*

*"Thou perjur'd, and thou simular man of
virtue."*

The words "thou," in the first, and "man," in the second of these lines, overload the verse, and would be better omitted.

456. " ——— Force

"Their scant'd courtesy."

Force means, here, draw from them by vehement importunity. We might obtain measure, by reading :

"Their court'sy scant."

" ——— My wits begin to turn."

"That's sorry yet for thee."

I know not why the reading of the quarto, "that sorrows yet for thee," should be rejected. This is a lawful hemistic, as Lear is naturally interrupted in his tender reflections by the good natured levity of the fool.

457. *"This prophecy Merlin shall make ; for I
live before his time."*

I suppose, before the time described in Merlin's prophecy.

SCENE IV.

459. *"Thou think'st 'tis much, that this con-
tentious storm*

"Invades us to the skin," &c.

This is altered from the quarto, which exhibits crulentious. It is in vain, perhaps, now to seek for the true word ; but I cannot approve of

"contentious." Is it improbable that the poet coined a word, and wrote cruelious, from cruelis?

"—— *Where the greater malady is fix'd,
The lesser is scarce felt.*"——

This sentiment occurs in The Fairy Queen :

"The lesser pangs can bear, who have endur'd the chief."

460. "—— *When the mind's free,
The body's delicate.*"——

"Free," here, is unembarrassed—free from inquietude.

"*The body's delicate : the tempest in my mind.*"

"In my mind," seems improperly to have crept in here, instead of some one word of the same import, which would have made the line complete :

"The body's delicate : the tempest *here.*"

463. "—— *Go to thy cold bed, and warm thee.*"

Go and take such comfort as thy cold and miserable bed will afford thee.

465. "—— *The pendulous air.*"

Hamlet points at "this brave o'erhanging firmament."

SCENE V.

480. "*O heavens ! that this treason were not,
or not I the detector !*"

Hamlet utters, with sincerity, a similar sentiment :

"The time is out-of-joint : O, cursed spight,
 "That ever I was born, to set it right."

SCENE VI.

492. "*Stand in hard cure.*"——

In Othello we meet with a similar phrase :

"Stand in bold cure."——

SCENE VII.

500. "*All cruels else subscrib'd.*"——

All other cruelties yielding place or pre-eminence to that—being underwritten—or under-rated.

ACT IV. SCENE I.

504. "—— *O world !*

"*But that thy strange mutations make us
 hate thee,*

"*Life would not yield to age.*"

Life would resist the miseries and diseases of age, were its end not hastened forward by the hate and distaste which we experience in the mutations of it.

B. STRUTT.

506. "—— *The worst is not,*

"*So long as we can say, This is the worst.*"

So long as we are capable of feeling our miseries, the measure of them may still be extended,

"——— *My son*
"Came then into my mind."———

This is an admirable touch of delicacy and nature.

SCENE II.

513. "*Conceive, and fare thee well.*"

"Conceive *what I would say*, and fare thee well."

"*O, the difference of man, and man ! To thee.*"

"O" is interpolated.

515. "*And come to deadly use.*"

Gon. "——— *No more ; the text is foolish.*"

It is at least superfluous here, to say *no more*.

516. "*'Twill come,*

"Humanity must perforce," &c.

The metre wants regulation and correction here :

"*'Twill come, humanity must prey on'ts self,*
(or on's self)

"*Like monsters of the deep.*"

i. e. It will come to pass.

We must reject the superfluous word "*perforce.*"

Gon. "——— *Milk-liver'd man.*"

"*Milk-liver'd.*" In the Merchant of Venice we hear of cowards with "*livers white as milk;*" and in Macbeth, "*lily-liver'd.*"

517. "*Thou changed,*

"And self-cover'd thing."———

It is not easy to affix a meaning to this expression; perhaps the sense is:—Thou thing, whose exterior exhibits thy real character; thou who diffusest thy inward and essential wickedness over all thy person. Changed, I believe, means, not so much altered in disposition, as alienated from parental regard.

518. "*To let these hands of mine obey my blood.*"

How could any editor hesitate, in this case, to supply the deficient 'foot?

"*A woman's shape doth shield thee from my wrath.*"

Gon. "*Marry, your manhood now stands forth!*"

Enter a Messenger.

"*—— What news?*"

The words here supplied seem necessary.

"*—— His great master; who, thereat enrag'd,*

"Flew on him, and amongst them fell'd him dead."

No pains or ingenuity of Mr. Malone will reconcile to concord the reading,

"*Who flew on him, and among them fell'd him dead.*"

i. e. Says Mr. Malone, *they, the servants, fell'd him, &c.*

Alb. "*Knows he the wickedness that has been done?*"

"*And tell me whatsoever more thou knowest.*"

[*Exeunt.*]

SCENE III.

"Why the king of France," &c.

I must repeat, it is impossible that Shakspeare, writing in verse, would ever have thrust into the context such awkward prose as this scene begins with. We might read :

"But wherefore, *pr'ythee*, is the king of France
"So suddenly gone back? Know you the reason?"

521. *"That his personal return was most required, and necessary."*

"Personal" should be omitted.

"Did your letters," &c.

Again is Kent condemned to halt in prose :

"*But tell me*, did your letters pierce the queen
"To any demonstration of grief?"

"——— *You have seen*

"*Sunshine and rain at once: her smiles and tears*

"*Were like a better day.*"

This passage has not been satisfactorily explained; it is probably corrupt: the quarto reads "better way." Dr. Warburton's emendation appears the most plausible, "a wetter May." I wish there were any authority for "an April day," which would be exactly congruous, and is a simile so applied by Otway:

"Beauteous Belvidera———

"——— Came weeping forth,

"Shining thro' tears like April suns in showers,
 "That labour to o'ercome the cloud that loads
 them."

524. "*As pearls from diamonds dropp'd—In
 brief, sorrow.*"

It should, undoubtedly, as Mr. Steevens has
 suggested, be "dropping."

526. *Gent.* "No."——

Kent. "—— Was't before the king re-
 turn'd?"

Gent. "—— No; since."

"*A sovereign shame so elbows him.*"

I am persuaded that "elbows" was never the
 poets word: if it even possessed a better sense
 than can here be annexed to it; its not conform-
 ing to the metre is an evidence of its corruption.
 I suppose the word was "*awes*:"

"A sovereign shame so awes him, his own un-
 kindness."

"'Tis so; they are afoot."

What has "'tis so" to do with Kent's question?
 Some words are wanting:

"'Tis so *delivered me*; they are a-foot."

527. "—— *Along with me.*"

This hemistic could easily be removed:

"Lending me this acquaintance: pray go with
 me." [Exeunt.]

SCENE IV.

528. "*In our sustaining corn.—A century ends forth.*"

"Sustaining," here, perhaps, is enduring, subject to assault or injury, as in the *Tempest*:

"On their sustaining garments, not a blemish,
"But fresher than before."

A slight transposition is necessary to the measure:

"*In our sustaining corn.—Send forth a century.*"

"*Our sustaining corn,*" &c.

"Our sustaining corn" is the corn which sustains us; the corn which (according to the vulgar expression) is *the staff of life*.

LORD CHEDWORTH.

"*And bring him to our eye.*

"——— *What can man's wisdom do?*"

More corruption and disorder:

"And bring him to us.—What can wisdom do?"

"*There is a means, madam, that we will try.*"

"——— *All bless'd secrets,*

"*All you unpublish'd virtues of the earth,*

"*Spring with my tears!*"

i. e. Spring up in consequence of my tears.

"*Therefore great France.*"

Further deficiency:

"To heal thy bleeding wrongs; *therefore, great France.*"

529. "——— *And our ag'd father's right.*"
[*Exeunt.*

"Soon may I hear and see him"

Is a weak and silly addition of the player's.

SCENE V.

"——— *Himself.*"

The metre has fallen into disorder—I would regulate it thus :

Reg. "——— *Himself in person there ?*"

Stew. "——— *With much ado :*

"*Your sister, madam, is the better soldier.*"

Reg. "Lord Edmund spake not with your lord
at home ?"

Stew. "No, madam."

Reg. "What, I marvel, might import."

"*My sister's letter to him ?*"

Stew. "——— *I know not, lady.*"

Reg. "The strength and order of the enemy."

531. "To noble Edmund; come, I know that
you

"*Are of her bosom.*"

Stew. "——— *Madam! I !*"

Reg. "I speak

"*In understanding; and you are—I know
it.*"

532. "So, fare you well."

This fragment should be dismissed.

SCENE VI.

533. "Hark ! do you hear the sea roar ?"

Glo. "——— *Truly, no.*"

"——— *How fearful*

"*And dizzy 'tis, to cast one's eyes so low,*" &c.

Most readers, I believe, will concur with Addison in the general encomium he has pronounced on this speech, and the "poverty of that writer's wit," in the instance quoted by Dr. Johnson, would be almost overlooked, if it had not instigated the learned and acute editor to a false and disingenuous remark—had the Doctor (to use his own words on another occasion) been in quest of truth, he would plainly have perceived the difference between a real object of terror, and a fictitious one. The objection, perhaps, might stand if we could suppose the speaker *really* impressed with the terrors of the precipice which he is only artfully describing; but, as Edgar has made a plausible representation to deceive his father, the Doctor seems disposed to play a similar trick on his confiding readers.

535. "—— *The deficient sight*
" Topple down headlong."

This is hardly a warrantable expression: "the deficient sight," for "the person defective of sight."

536. "—— *Fairies, and gods,*
" Prosper it with thee!"

Fairies are sometimes invoked as auspicious, and sometimes deprecated as malignant.—In Cymbeline, Imogen prays thus:

- "—— Gods,
 " From fairies and the tempters of the night,
 " Guard me, beseech you."

" Why I do trifle thus with his despair,
" Is done to cure it."

This would be very unskilful writing: the sense and spirit of the drama requires what one

of the quartos authorises, and what Theobald and Dr. Warburton adopted :

“ Why do I trifle thus with his despair ?

“ ’Tis done to cure it.”

537. “ *Ho, you sir ! friend ! what are you ?—
Hear you ?—speak !*”

538. “ *But have I fall’n, or no ? beseech you
mock not.*”

539. “ *—— Do but look up.*”

Glo. “ Look up ! *alack ! I cannot, I have no
eyes.*”

Enter Lear.

There can be no reason, except corruption, for the first speeches of Lear, in this scene, being prose, when what follows is in measure : but the depravity is too rooted to admit of any attempt to obtain purity.

540. “ *—— Gods, who make them honours
Of men’s impossibilities.*”

Who acquire glory by performing miracles.

“ *The safer sense will ne’er accommodate
His master thus.*”

A man in his right mind would never make such an appearance as this : “ the safer sense” is the unimpaired understanding, according to a mode of speech common enough—my better fortune ; my better angel ; my worser spirit, *i. e.* my evil genius.

543. “ *They flatter’d me like a dog.*”

As a dog flatters, by fawning : Hotspur uses the same comparison :

"Why what a deal of candied courtesy
 "This fawning greyhound then did proffer me."

K. Henry IV. First Part.

"To say ay, and no, to every thing I said!—
Ay and no too was no good divinity."

I know not whether this means, contradictions cannot agree with true orthodoxy or divinity, or to say ay and no at the same time was no good omen or divination; it did not bode good to me. Mr. Tooke, in *The Diversions of Purley*, derives aye or yea from the imperative of a northern verb, signifying, have it, enjoy it, possess it. If this be admitted there is a peculiar force in these words of Lear, alluding to his kingly authority.

544. "*Adultery.*"

This word has been foolishly inserted, as if necessary to the sense, which is better without it:

"I pardon that man's life: What was the cause?"

The answer is made in the *mind* of the speaker, who proceeds:

"Thou shalt not die: Die for adultery! No:

"—— The small gilded fly

"Does letcher in my sight. Let copulation

"Go on and thrive, for Gloster's bastard son

"Was kinder to his father, than my daughters,

"Got 'tween the lawful sheets. To't luxury,

"For I lack soldiers.—*Mark* yon'simpering dame,

"Whose face, between her forks, presageth snow,

"That minces virtue, *and with feign'd distaste,*

"Does shake the head to hear of pleasure's name

"Not the fitchew, nor the soiled horse, goes to't

"With a more riotous appetite; from the waist;

"Down, they are centaurs, though women all
 above."

Or, perhaps, better :

" With a more riotous appetite ; though women

" Above, down from the waist they are centaurs
all.

" There is the sulphurous pit, *there* burning,
scalding,

" Consumption, stench ;—fie ! fie ! fie ! pah !
give me

" An ounce of civet, good apothecary,

" To sweeten my imagination—there

" Is money for thee."

Glo. " O, let me kiss that hand !"

*Lear. " Let me wipe it first ; it smells of
mortality."*

It is not easy to utter this as an harmonious
line :

" Let me wipe't first ; *for* it smells of mortality."

" I *do* remember well enough thine eyes :

" What, dost thou squinny at me ? No, no, do

" Thy worst, blind Cupid, I'll not love, read
thou

" This challenge, mark you but the penning of it."

549. " ——— *This a good block !*"

I believe Lear now alludes to the eyeless head
of Gloster, to which succeeds the idea of the hat
and felt.

552. " ——— *Thou hast one daughter,*

*" Who redeems nature from the general
curse*

" Which twain have brought her to."

This thought, not so widely extended, Mr.

Pope has introduced into his Elegy on the Death of an Unfortunate Lady :

“ Nor left one virtue to redeem her race.”

553. “ ——— *A most poor man, ———*
 “ *Who, by the art of known and feeling*
sorrows,
 “ *Am pregnant to good pity.*”

This is incorrectly expressed; the art of known and feeling sorrows, for the art or habit *acquired* by knowing and feeling sorrows. Mr. Gray has adopted the sentiment in his Ode to Adversity :

“ What sorrow was thou bad'st her know,
 “ And from her own, she learn'd to melt at others' woe.”

“ ——— *My worser spirit.*”

i. e. My evil genius; an expression consonant to “ the safer sense,” *i. e.* the same, or the sound sense, line 429.

“ ——— *By the art,*” &c.

The words may admit of this construction, “ who, by the effect of acknowledged and deep-felt sorrows,” &c. B. STRUTT.

558. “ *O, undistinguish'd space of woman's will!*”

I am doubtful whether this means, “ O, incomprehensible extent of woman's desires!” or that it is a reflection on the fickleness and uncertainty, the *varium et mutabile semper* of woman's appetite; Dr. Warburton gives the latter interpretation, and that may receive support from some words that Posthumus utters on the subject :

" ——— For even to vice
 " They are not constant, but are changing still,
 " One vice but of a minute old, for one
 " Not half so old as that."

" ——— *Ingenious feeling.*"

Thus in Hamlet:
 " That robb'd thee of thy most ingenious sense."

" And every measure of *requital* fail me."

These words seem wanting.

SCENE VII.

564. " *Upon a wheel of fire, that mine own tears
 " Do scald like molten lead.*"

" That" for " insomuch that," " so that;" as
 in other places :

" There's one did laugh in his sleep, and one cried
 murder !

" That they did wake each other," &c.

566. " *Be your tears wet ?*"

Is your sorrow unfeigned ? Do you weep indeed ? " Be" for " are," the subjunctive mood instead of the indicative, especially in this auxiliary verb, is too common with the old writers.

" ——— *No cause ! no cause !*"

More disorder of the metre. I would regulate thus :

" You have some cause, they none."

Cord. " ——— No cause ! no cause !

" Do not abuse me now, *I pray you, do not.*"

567. "*Till further settling.*"

Cord. "*——— Please your highness, walk.*"

Lear. *You must bear with me ; pray you, now, forget,*

" Forget, now, and forgive ; I am old and foolish." [*Exeunt.*]

What follows, between Kent and the Gentleman, appears to be useless and idle interpolation.

ACT V. SCENE I.

570. "*No, by mine honour, madam ; never think it,*

" She and the duke, her husband ; more anon."

Enter Alb. Gon. &c.

Gon. "*I had rather,*" &c.

This speech of Goneril's appears to be an unskilful interpolation.

" Where I could not be honest,

" I never yet was valiant."

This thought, a little extended, is nobly expressed by Macbeth :

" I dare do all that may become a man ;

" Who dares do more is none."

572. "*Sister, you'll go with us ?*"

The measure wants correction :

Reg. "*Sister, you'll go with us."*

Gon. "*——— No, sister."*

Reg. "——— Nay,
" 'Tis most " &c.

573. " And I'll appear again."

Alb. "——— Why fare thee well,
" I will o'erlook thy paper *presently*."

SCENE II.

576. " *Give me thy hand ; come on.*"

Some words, like these, seem wanting :

" *Are prisoners now ; give me thy hand, come on.*

578. " *Who parts us now shall bring a brand from heaven.*"

SCENE III.

579. " *The goujeers,*" &c.

I believe we should point :

" The goujeers shall devour them flesh and
fell :

" Eer they shall make us weep, we'll see
them starve.

" *Cordelia, come.*"

[*Exeunt.*

Edm. "——— Come hither, Captain, hark !"

581. " *Write happy.*"

Subscribe yourself a happy man, for your fortune will be made.

" *As I have set it down.*"

These words seem, wanting :

" As I have set it down. *What say'st thou to me ?*"

"I cannot draw a cart, nor eat dried oats,
 " *But*, if it be man's work I will do it."

"May equally determine."

Edm. "—— I thought fit."

584. "*The let-alone lies not in your good will.*"

"Let," here, may either mean hinderance, or permission: I rather think it is the former, as Goneril's question indicates opposition to the match: if so, the compounding hyphen should be removed.

585. "*If not, I'll ne'er trust poison.*"

This fragment seems to be an indecorous intrusion.

"*A herald,*" &c.

Albany had already called the herald, and there was no need of Edmund's repeating the call.

586; "And read this out *aloud*."

Off. "—— *Now*, sound the trumpet."

[*Trumpet sounds.*

Edm. "*Now, herald, sound.*" [*Trumpet sounds.*

Her. "*Sound there again.*" [*Trumpet sounds.*

Her. "—— *Again.*" [*Trumpet sounds.*

590. "And who is't shall arraign me for it?"

Alb. "—— Monster,

"Knowst thou this paper?"

Gon. "—— Ask not what I know."

591. "The gods are just, and of our pleasant
 vices

"*Do often* make the instruments to scourge
 us."

592. "Did hate thee or thy father."

Edg. "—— Worthy prince,

"I know it."

Alb. "—— But where have you hid yourself?"

"—— (*O our lives' sweetness!*

"That with the pain of death we'd hourly die,

"Rather than die at once! !"

This sentiment we find in Julius Cæsar :

"Cowards die many times before their deaths ;

"The valiant never taste of death but once."

593. "*And top extremity.*"

I would propose :

"And top extremity ; whilst I was big

"In clamour ; *eagerly* came in a man."

"Touches us not with pity."

Edg. "—— Here comes Kent."

Alb. "O is it he ? the time will not allow

"The compliment," &c.

597. "The compliment which manners urge."

Kent. "—— I am come."

"Yet Edmund was of both of them belov'd"——

"And after slew herself."

Alb. "—— Cover their faces."

598. "Nay send in time, *be quick.*"

Alb. "—— Run, run, O run."

"Thy token of reprieve."

Edm. "—— Well thought : my sword."

"That she *distracted* did foredo herself."

599. "That heaven's vault should crack, she's
gone for ever."

602. "Cordeliá, Cordeliä, stay a little."

603. "If fortune brag of two she lov'd and
hated,

"One of them we behold."

Lear. "—— 'Tis a dull sight."

"Are you not Kent?"

Kent. "—— The same, your servant Kent.

"Where is your servant Caius, good, my
liege?"

"One of them we behold."

Kent here seems to refer to the king's enquiry,
"Who are you?" intimating, at the same time,
a similarity of fate to that of his royal master.

B. STRUTT.

604. "Ha! do you tell me so, *I'll see that
straight.*"

"*Edmund is dead, my lord.*"

Alb. "—— *That's but a trifle.*"

607. "And thou no breath at all!—thou'lt come
no more,

"No, never, never, never, never, never."

609. "Do you see this? Look on her—on her
lips."

610. "He but usurp'd his life."

This hemistic does not appear of worth enough
to obtain the credit of authenticity.

Seymour, Remarks Upon
The Plays of Sh v. II
H A M L E T. London
1805

ACT I. SCENE I.

This whole scene appears unnecessary to the design and conduct of the play; and might, I believe, with advantage, be omitted. The hand of Shakspeare is visible in it occasionally, but it is a part of that undigested plan which is manifest throughout this play.

8. "*Therefore I have entreated him along,
"With us to watch the minutes of this night."*

This passage will admit of three different interpretations.

I have entreated him to watch *along with us*.

I have entreated him *onward*, in order that with us he may watch.

I have, by entreaty, drawn him along with us, that we may together watch.

The first of these, I believe, is the meaning assigned to the speaker.

9. " ——— *Assail our ears,*
"*That are so fortified against our story,*
"*That we two nights have seen."*

If this order of the text must stand, the ellision is very harsh.—So fortified against *the effect* of our story, against *the belief* of the spectre that we have twice seen. I am persuaded we should adopt the regulation of Sir Thomas Hanmer, who gives the last line to Marcellus.

10. " ——— *It harrows me with fear, and wonder."*

I do not think that "harrows," here, signifies *subdues*. Does Mr. Steevens suppose that to be the meaning of it in the following passage, in the last scene of this Act, on which there is no note?

"I would a tale unfold, whose lightest word
"Would harrow up thy soul."

If he does, what is the force of the particle *up*, in this last quoted passage?

LORD CHEDWORTH.

This application of "to harrow" is, I believe, in reference, howsoever licentiously, to the agricultural implement, the harrow, and its rugged construction, although employed to compose the still more rugged operation of the plough.

"—— *It harrows me with fear and wonder.*"

Milton has a similar expression in *Comus* :

"Amaz'd I stood, harrow'd with grief and fear."

11. "—— *Is it not like the king ?*"

Hor. "As thou art to thyself."

This vicious idiom occurs in *The Historie of King Leir and his Three Daughters* :

"So like to me as I am to myself."

"*'Tis strange.*"

This I take to be an interpolated exclamation.

12. "In what particular thought to work I
know not,

"But, in the gross and scope of mine opinion,

"This bodes some strange eruption to our
state."

I know not how to adjust my thoughts, or form a systematic conclusion as to this wonderful event, but the preponderating influence of it, on

my mind, is, that it is the awful foreboder of some dreadful calamity.—This is sense and nature; yet I once saw a most eloquent and able man decried and hooted by a senatorial rabble, for an alleged inconsistency, in his having said, upon a deep and complicated question, that he, decidedly, condemned the principle, though he was not prepared, at the exigence of the moment, to enter into the detail.

13. "——— *A most emulate pride.*"

Perhaps, emulant, but we find, in other places, the simple verb put for the participle.

15. "*Shark'd up a list of landless resolute,
For food and diet, to some enterprise
That hath a stomach in't.*"

The meaning of this passage is not very clear: by having a stomach in it, I suppose, is being prompt to excite or occasion war, eager for quarrel; and so having an appetite for the employment of those resolute who are to be his food and diet. In K. Henry V. stomach is used to express liking, or relish:

"——— Proclaim it,—

"That he who has no stomach to this fight,

"May strait depart," &c.

Dr. Johnson says, that, in the present instance, stomach is constancy, resolution; but will this explain the passage?

17. "——— *The moist star,
Upon whose influence Neptune's empire
stands.*"

As here the moon is called a star, so, perhaps, by "Day Star," in Lycidas, Milton means, not Hesperus, but the sun.

21. " ——— *Foreknowing may avoid.*"

"Avoid" for "prevent."

22. " ——— *It is, as the air, invulnerable,
And our vain blows malicious mockery.*"

Howsoever hypercritical it may appear, I cannot help remarking the impropriety of impressing, thus, by means of a conjunction, the singular verb into the plural service.—"It" is invulnerable, and our blows "are," it should be, mockery.

25. "*No fairy takes.*"

Thus in King Lear:

"Strike her young bones, ye *taking* airs, with lameness."

SCENE II.

27. "*Though yet of Hamlet our dear brother's death*

The memory be green; and that it us befitted.

The redundancy in this line must be removed by other means than what Mr. Steevens has recommended: no ellipsis will warrant his construction: the altered designation of the sentence after the conjunction, makes the pronoun "it" indispensable: we might, perhaps, read, with better conformity to grammar, in the first part of the line, and by a fair ellipsis in the latter part,

"Though yet, &c.

"The memory's green; and it befitted us

"To bear," &c.

The particles "if" and "though" are continually misleading our writers, and their readers, to con-

found the moods, subjunctive and indicative: to the former, one or other of these signs is always necessary; yet they often belong to the latter, as in the instance before us. The greenness or freshness of the memory is not hypothetic or suppositious, but positive and real; and the proper mood of the verb could not be mistaken, if, for "though" we substitute "as," a word that here may take its place.

" ——— *Wiser sorrow.*"

Should not this be "wiser" sorrow, *i. e.* discreet sorrow. According to a mode of speech very common, not only with Shakspeare, but others, "the safer sense," "his better fortune," &c. are expressions always understood, positively, his sound understanding, his propitious fortune, &c.

" ——— *A defeated joy.*"

Perhaps, a joy disappointed, baffled: yet I rather think the poet here uses "defeated" for defeatur'd, or disfeatur'd: the countenance of joy clouded and deformed with grief, seems to agree better with the context.

" *With one auspicious, and one dropping eye.*"

This last line, from the folio, appears to me inferior to that which the quarto exhibits:

" *With an auspicious and a dropping eye.*"

28. "*Our state to be disjoint.*"

The simple verb, again, for the participle.

29. "*Out of his subject.*"

Out of the country, subject to his government, *i. e.* out of his dominion.

“ ——— *More than the scope,*” &c.

This passage is perplexed, and Dr. Johnson has not succeeded in clearing it up. “We dispatch,” says the King, “you, Cornelius, &c. to Norway, giving you no further personal power to business with the King, than the scope of these dilated articles allows;” but, as the sentence stands, there is both bad grammar and tautology in it.

“ ——— *We here dispatch you* ———

“ *Giving to you no further personal power*

“ *To business with the king, more than the scope*

“ *Of these dilated articles allow.*”

I would propose:

“ ——— We have dispatched you, &c.

“ Giving to you no further personal power

“ To business with the king, than *does* the scope

“ Of these dilated articles allow.”

This, indeed, as well as most of the other deviations from grammar, occurring in these plays, I readily admit, with Mr. Steevens, to be the blunders of ignorant or careless printers, or transcribers.—“To business” seems here as if it were a verb; but I rather think the sense is, power *for* business, or power *of* business: the prepositions are frequently perverted.

“ *You cannot speak of reason to the Dane,*

“ *And lose your voice.*”

This may either mean, you cannot speak, &c. and *waste your breath*, by speaking in vain, or *lose the object* of your request, *that which you wish to have, your will or desire*: thus, in Othello, “Your voices, lords!” i. e. declare your wills, lords,

31. "*But now, my cousin Hamlet, and my son,——*"

Ham. "*A little more than kin, and less than kind.*"

We are more than mere relations, and less than cordial friends.

32. "*—— I am too much i' the sun.*"

Too directly in the radiance of your majestic presence. Hamlet is here impatient, fretful, and sarcastic; every reply is a contradiction of what is said to him. The king calls him cousin and son; Hamlet at once disclaims both distinctions—he is more than a cousin and less than a son. The queen then remarks, "thou know'st 'tis common," meaning only, that mortality is common. Hamlet reproachfully and perversely answers, "Ay, madam, it is common," adverting to her indecent forgetfulness of his father: "if it be so," adds she, "why seems it so particular with thee?" here again he detorts the queens words from their obvious meaning; she only asked why he was particular? but the Prince lays hold of the word *seems*, and sarcastically infers from it, his mother's hypocrisy. "Seems! madam!" he exclaims, with indignation, "nay, it *is*—*I know not seems.*"

The actors who would exhibit Hamlet in this scene as meek, gentle, and pathetic, appear to misconceive the character. It is not till he comes to these words,

"But I have that within which passeth shew,"
that he is actuated by tender sentiment.

33. "*Thou know'st, 'tis common; all, that live, must die.*"

I believe we should point thus :

“ Thou know'st—'tis common—all that live,” &c.

i. e. Thou knowest this truth—nay, it is known to all men—it is “a common proof.”

“ ——— *I have that within, which passeth shew ;*

These, but the trappings,” &c.

So says Richard II.

“ ——— My grief lies all within,

“ And these external manners of lament

“ Are merely shadows to the unseen grief

“ That swells with silence in the tortur'd soul.”

“ 'Tis *sweet and commendable in your nature,*
Hamlet.”

The hypermeter here was probably occasioned by the poet's having altered the expression, without expunging what he meant to omit ; or else by the transcriber's resolution to retain the old word, while he inserted the new ; the line at first might have been—

“ 'Tis commendable in your nature, Hamlet.”

The desire of more animation, perhaps, suggested the epithet “sweet,” and, what the author undoubtedly would have expunged, might, by haste or ignorance, have been retained ; a similar fatality has attended another line in this speech, where, by an error of the press, the word “lost,” having carelessly been caught from the preceding line, continues to be twice repeated, in defiance of propriety and the metre :

“ ——— Your father lost a father,

“ That father (lost, lost) his, and the survivor bound,” &c.

These lines were doubtless intended to run thus :

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" 'Tis sweet and commendable in you, Hamlet."

And,

" That father his ; and the survivor bound," &c.

Mr. Pope, indeed, very properly corrected the last line, which, nevertheless, is still exhibited in its old deformity.

35. " ——— *The most vulgar thing to sense.*"

"Vulgar," for trite, common.

" *From the first corse, till he that died to-day.*"

The construction here is elliptic, or broken.

"From the first corse till—he that died to-day,"

(will illustrate my position.)

37. " ——— *Bend you to remain.*"

Yield, comply with our entreaty.

38. " ——— *Resolve itself into a dew !*"

Resolve, says Mr. Steevens, is the same as "dissolve."

I cannot directly agree with the critic: "resolve," seems to have an active, as dissolve a neuter sense.

39. " ——— *The uses of this world !*"

"This world" appears not to be mentioned in any reference or contradistinction to the world hereafter, as some actors would express. "The uses of this world," is merely "the habitudes and usages of life."

40. " ——— *He might not beteem the winds of
heaven*

" *Visit her face too roughly.*" ———

I cannot be reconciled to "beteem," and know

not what word to propose in its place. The sentiment Rowe seems to have made use of, in Jane Shore:

"I thought the gentlest breeze that wakes the spring

"Too rough to breathe on her."

41. "*By what it fed on: And yet, within a month.*"

"And" should be omitted here, as useless to the sense, and burthensome to the metre. And again, the next line,

"*Let me not think on't; Frailty, thy name is woman,*"

should be,

"Let me not think;—Frailty, thy name is woman."

42. "*Horatio,—or I do forget myself.*"

I am not certain whether the latter part of this line is spoken familiarly—"I forget myself," for I forget—or emphatically, with compliment to Horatio; whom the speaker would say he valued as himself. "This surely is my friend Horatio, or I have lost the knowledge even of myself."

"——— *I'll change that name with you.*"

Dr. Johnson's explanation may be right; but perhaps Hamlet means to say, that between Horatio and himself the name of friend shall be current—Do not call yourself my servant—you are my friend—so I shall call you, and so I would have you call me. If this be the sense, the line should be pointed thus:

"Sir, my good friend; *I'll change that name with you.*"

43. "*We'll teach you to drink deep, ere you depart.*"

Hamlet would intimate that drunkenness was the only thing that could be learned at the usurper's court.

45. "*He was a man, take him for all in all,
"I shall not look upon his like again."*

This, I believe, is not rightly pointed. I take it to be a thought twice broken or interrupted, Horatio had called Hamlet's father "a goodly king."—"O!" exclaims the prince, "he was a man," but not knowing which excellence to prefer in describing him, he breaks off with the general remark—"take him for all in all—" yet here again, not knowing adequate terms of applause, he concludes abruptly—"I shall not look upon his like again."

"*Saw! who?*"

This is a common ellipsis, rather than wrong grammar.

i. e. "Who (was it whom you saw?)"

"*In the dead waist and middle of the night.*"

The quarto of 1637 reads "vast," and that, perhaps, is right; but the folio has "wast," which appears more naturally, and with better sense, than "waist" affords, to suggest "waste." Milton has an expression somewhat similar:

"—— The void profound

"Of unessential night."

Parad. Lost.

The "void" is the "waste."

47. "*Did you not speak to it?*"

A modern actor of great merit, while he keeps caprice in the rear of good sense, endeavours, in this scene, to impress a meaning which I suppose could never have occurred to any body but himself—a distinction as to the persons he is addressing :

“ Did you not speak to it ? ”

This conceit, no doubt, arises from a passage in Horatio's description, where he says, of Marcellus and Bernardo, that they stood dumb ; but it is a petty distinction, unworthy of the actor I allude to, and incompatible with the spirit of the scene, which prompts Hamlet to ask merely the question,—if they had not drawn the ghost *into conversation* ? Hamlet did not care who it was that spoke ; all he wanted was, that the ghost should have been spoken to. From this question, there is no inference that what had been said about the silence of Bernardo and Marcellus, was unattended to by Hamlet ; his words, on the contrary, refer to that very remark ; as if he had said,

“ What ! and did ye not speak to it ? ”

“ *Did you not speak to it ?* ”

This censure (in which Mr. Steevens also concurs) of the emphasis lately introduced in delivering this passage on the stage, is very justly called forth. The desire of novelty, and the affectation of superior acuteness, frequently betrays the actor alluded to into egregious errors.

What Bishop Hurd says of writers, may (*mutatis mutandis*) be applied to this actor's performances. “ When a writer, who (as we have seen) is driven by so many powerful motives to

the imitation of preceding models, revolts against them all, and determines, at any rate, to be original, nothing can be expected but an awkward straining in every thing; improper method, forced conceits, and affected expression, are the certain issue of such obstinacy: the business is to be unlike; and this he may very possibly be, but at the expence of graceful ease and true beauty; for he puts himself, at best, into a forced, unnatural state; and it is well if he be not forced, beside his purpose, to leave common sense, as well as good models, behind him, like one who would break loose from an impediment which holds him fast; the very endeavour to get clear throws him into uneasy attitudes and violent contortions; and if he gain his liberty at last, it is by an effort which carries him much further than the point he would wish to stop at."

*Discourse on Poetic Imitation, Hurd's
Horace, Vol. 3, P. 107, 4th Ed. 1766.*

This gentleman's first wish seems to have been to avoid the imputation of being the servile imitator of Mr. Garrick; but from all I have been able to learn of that great actor, whom I had not the felicity of seeing more than once, I am persuaded, that

"To copy nature, were to copy him."

LORD CHEDWORTH.

48. "*Indeed, indeed, sirs,*" &c.

The repetition of "*indeed*" incumbers the verse, and is not in the quarto, which runs thus:

"To let you know of it."

Ham. "——— *Indeed, sirs, but*

"This troubles me:—hold you the watch
to-night?"

And again :

" My lord, from head to foot."

The words " my lord" only load the measure.

Ham. " Arm'd, say you."

Hor. " ——— Arm'd, my lord."

Ham. " ——— From top to toe?"

Hor. " From head to foot."

Ham. " ——— Then saw you not his face."

49. " ——— *Very like,*

" *Very like.*" ———

This repetition of " very like," which encumbers the line, is not in the quarto. We should, perhaps, read :

Hor. " It would have much amaz'd you."

Ham. " ——— Very like :

" *Did it stay long ?*"

Hor. " ——— While one with moderate haste

" *Might tell a hundred.*"

Mar. & Ber. " Longer, longer."

Hor. " ——— Not

" *When I did see't.*"

Ham. " ——— His beard was grizzl'd—no—"

" *His beard,*" &c.

I cannot understand this otherwise than as the eruption of a mind in part distracted ; it is something between a remark and a question ; I would point it thus : " His beard—was—grizzled—no."

50. " *Your loves, as mine to you : Farewell.*"

This line is deficient by a foot—we might easily repair it :

" *Your loves, as mine to you : So fare you well.*"

" My father's spirit in arms ! " &c.

The prodigy was his father's spirit " in arms," was a circumstance, but a circumstance so important, as fully to justify Mr. Whalley's reading :

" My father's spirit ! in arms ! "

SCENE III.

51. " ——— *The youth of primy nature.*"

The early days of manhood. B. STRUTT.

" Forward, not permanent, sweet, not lasting."

The sense and the metre both require the conjunction *though* before " sweet."

53. *" Whereof he is the head ; then if he says
he loves you."*

The redundancy here might easily be avoided :

" Whereof he's head ; then if he says," &c.

" ——— His unmaster'd importunity."

" Unmaster'd," says Dr. Johnson, is " licentious." And so it often is ; but here, I believe, it only means, not kept in subjection by the austere virtue of Ophelia.

54. *" Whilst, like a puf and reckless libertine."*

The quarto reads, " Whiles a puf," &c. Perhaps :

" While as a puf and reckless libertine."

*" Himself the primrose path of dalliance
treads."*

The relative here does not agree with its antecedent " Pastors." We might read :

"*Thyself* the primrose path of dalliance tread'st,
"And reck'st not thine own read."

55. "*A double blessing is a double grace.*"

I cannot perceive the meaning here of "blessing," as opposed to "grace." Mr. Capel Lofft thinks it signifies—is doubly entitled to our gratitude.

"*Give thy thoughts no tongue,*" &c.

This may remind us of the celebrated advice which Sir Henry Wotton, in his letter to Milton, says was given by Alberto Scipione, an old Roman courtier, "*I pensieri stretti, ed il Viso Sciolto,*" i. e. (as Sir Henry Wotton translates it) your thoughts close, and your countenance loose, will go all over the world. LORD CHEDWORTH.

"*Nor any unproportion'd thought, his act.*"

A thought not formed according to the measure of honour and propriety.

"*Nor any unproportioned thought,*" &c.

Veræ numerosque modosque vitæ.

CAPEL LOFFT.

"*The friends thou hast, and their adoption tried,*

"*Grapple them to thy soul with hoops of steel.*"

We might read more correctly, ejecting the double accusative,

"*Grapple unto thy soul,*" &c.

"Hast" is not *habes*, but the auxiliary verb—the friends whom, and the adoption of them, thou hast tried and proved.

56. "——— *Do not dull thy palm with entertainment.*"

The same thought occurs in *Cymbeline*:

"——— Join gripes with hands

"Made hard with hourly falshood."

And again in the last act of this play,

"The hand of little employment hath the daintier sense."

"*Of each new-hatch'd, unfledg'd comrade. Beware!*"

"Comrade" has the same accentuation in other places—as in the First Part of *King Henry the Fourth*:

"——— Prince of Wales

"And his comrades, that daff the world aside."

"*Bear it that the opposer may beware of thee.*"

Sustain, support it.

This line in the quarto is properly pointed:

"Bear't, that th' opposer may beware of thee."

58. "——— *My blessing season this in thee.*"

"Season," here, though it certainly exceeds the sense annexed to it by Dr. Warburton, will hardly extend to what Dr. Johnson states. It is, I believe, only "make durable—qualify to last."

"——— *Yourself shall keep the key of it.*"

I believe the meaning is, Your precepts are stored in my memory; and there they shall remain sacred, until you yourself shall absolve me from the duty of observing them.

60. "Not to crack ~~the~~ ~~mind~~ of the poor phrase."

Not to run it too hard—he had echoed it twice already, in a breath.

61. "How prodigal the soul!"

"Lends," &c.

The adjective for the adverb.

62. "But mere implorators of unholy suits."

Perhaps "mere" should be removed.

"Breathing like sanctified and pious bonds," &c.

The sense of this passage appears to have been mistaken by Dr. Warburton, and not accurately conceived by the succeeding commentators; "Implorators breathing like bonds," i. e. "Breathing as bonds breathe," is an expression not easily to be understood; but the meaning and the construction I take to be this: "His vows are implorators, breathing like bonds, (i. e. similar bonds, or sanctified vows) to those which are breathed by implorators of unholy suits."

A thought resembling this occurs in Othello:

"When devils would their blackest sins put on,
They do suggest at first with heavenly shews."

63. "So slander any moment's leisure."

To slander is to abuse; and to misemploy being also to abuse, the poet thought he might say, "slander" for "misemploy."

"I shall obey, my lord."

This unnecessary hemistich I take to be interpolation: the last line in Polonius's speech is defective—these words, I suppose, belong to it:

"—— And so come your ways."

SCENE IV.

64. "*Indeed? I heard it not; it then draws near the season.*"

This line is overloaded.—"I heard it not" is implied in, "indeed!" We might read:

"Indeed? *why* then it does draw near the hour."

"——— *Takes his rouse.*"

A stimulating draught, what bestirs his sluggish spirit.

65. "*Ay, marry, is't.*"

Some words have been lost; perhaps these, of an antique date.

66. "——— *Soil our addition.*"

Stain our character and name.

70. "*Angels and ministers of grace defend us.*"

So exclaims Penitent on the appearance of the devil in Mrs. Hairbrain's shape, in *A Mad World My Masters*:

"Shield me, ye ministers of faith and grace."

72. "——— *Questionable shape.*"

"Questionable," I believe, here means, as Sir T. Hanmer explains, dubious, exciting question.

"——— *I'll call thee, Hamlet!*

"*King! father! royal Dane! O answer me.*"

This address we have lately heard, at one of the great theatres, uttered thus:

"——— *I'll call thee, Hamlet!*

"*King! father!—Royal Dane, O answer me.*"

Absurd ! Hamlet knows not by what gracious or acceptable title to salute the spectre ; and here he is at once made to be familiar with him,—"Royal Dane, O answer me"—no. "Dane" is used with emphatic dignity, as, in the first scene, the king says,

"You cannot speak of reason to the Dane,
"And lose your voice."

Royal Dane ! is the height of the vocative climax :

73. "*What may this mean,
"That thou, dead corse,——
"Revisit'st thus the glimpses of the moon,
"Making night hideous ; and we fools of
nature," &c.*

It is not easy to reconcile this passage, as it stands, to any thing like just construction :—at first it will appear to involve only one of those careless errors, whereby the accusative case is often put into the place of the nominative, and *vice versa*, and that here, if we should read "us," instead of "we," all would be right ; but this will not do ; for it should then appear that "our dispositions were shaken by ourselves." "We fools of nature" is, perhaps, merely a parenthetic apostrophe, (O fools of nature that we are) ; and then it remains to reconcile the conjunction at once to the participial and the infinitive modes, "making night hideous, and (making it) to shake our souls," &c.

75. "—— *Deprive your sovereignty of
reason."*

Incapacitate your governing or supreme intellect ; strip it of its attributes.

76. "—— *I'll make a ghost of him that lets
me,"*

To let stand doubtfully, signifies "to hinder," but I cannot help considering this expression as the offspring of that preposterous disposition which often prevails in these works, to "palter with us in a double sense."

77. "*Heaven will direct it.*"

Will take care of Denmark, or the state of Denmark.

SCENE V.

77. "——— *Speak, I am bound to hear.*"

"Speak" appears to be an idle interpolation:

"——— Lend thy serious hearing

"To what I shall unfold.

"——— I am bound to hear."

78. "*What?*"

Some words, I suppose, have been lost: perhaps the verse proceeded thus:

"So art thou to revenge, when thou shalt hear."

Ham. "*Revenge! what? how?*"

Gh. "——— I am thy father's spirit."

"——— *But that I am forbid.*"

This is exuberant: I suppose we should read:

"——— *But being forbid.*"

i. e. Only that I am forbid.

79. "——— *Harrow up thy soul.*"

See note on, "It harrows me with fear," scene 1st, p. 138 of this Vol.

80. "*If thou didst ever thy dear father love.*"

Ham. "*O heaven!*"

This apostrophe by Hamlet I have always considered as interpolated; it is not, indeed, an unnatural exclamation, but it is unnecessary, and interrupts the metre.—It was, I doubt not, the gratuitous ejaculation of one of the actors, and so taken down by the transcriber. Of the same description is the hypermeter immediately following:

Ham. "Murder!"

Ghost. "—— Murder most foul, as in the best it is."

The Ghost's repetition of "murder" is quite superfluous.

81. "*And duller should'st thou be than the fat weed*

"That rots itself in ease on Lethe wharf."

The authority of the quarto editions being, in my opinion, of more value than that of the folio, I generally prefer it; and, in the present instance, I think the early reading the better of the two, "*rots itself.*" But there is a passage in *Julius Cæsar*, "*rots itself with motion,*" which appears to countenance the altered reading.

82. "*Now wears his crown.*"

"—— *O my prophetic soul! my uncle.*"

There is disorder here that wants correction:

"Now wears his crown.

"—— O, my prophetic soul,

"My uncle!

Gh. "—— Incestuous, adulterate beast."

"*To those of mine.*"

I always suspect corruption or loss when I meet with a hemistic:—perhaps there was added here:

"—— *Surpasses, almost, thinking.*"

83. "*Will sate itself,*" &c.

The quarto reads "sort itself," which, perhaps, is right—suit, match, or accommodate itself.

"——— *And prey on garbage.*"

Here again something has been lost: perhaps,
 "Then sink to misery, and prey on garbage."

84. "——— *It doth posset,*

And curd, like eager droppings into milk."

This allusion to the acescence of milk occurs in Timon of Athens:

"Has friendship such a pale and milky heart,
 "It turns in less than two nights!"

"*Of life, &c. despatch'd.*"

"Despatch'd" for bereft, says Dr. Warburton. This certainly is sense; but can either of these words take place of the other? or does not the difficulty of explanation lie in the wrong use of the preposition "of" instead of "from?" a licence not uncommon with the writers of the age of Shakspeare.

86. "*A couch for luxury,*" &c.

"Luxury" is here lust; thus, in *Much Ado About Nothing*:

"She knows the heat of a luxurious bed."

87. "*And shall I couple hell?—O fie!—hold, hold my heart!*"

The quarto does not repeat "hold." We might read:

"And shall I couple hell? O hold my heart!"

" Bear me stiffly up."

The quarto, "Bear me swiftly up;" and the sense may be,—sinews, be quick to exercise your function, swiftly endue my limbs with their wonted vigour.

" ——— Remember thee !"

The sense varies in the repetition of this apostrophe, and requires a variation of emphasis; at first it is, remem'ber thee! ay, so long as memory shall exist; the second time it is, remember thee! yes, and to make that the more sure, I will exclude from my memory, every thing else.

88. *" My tables," &c.*

I once doubted the propriety of Hamlet's resorting to his tables; for what is to be noted? all that is proposed is trite and superfluous; that "a man may smile and be a villain," is no more than what every one who ever knew or heard of villany must already be apprised of:—but let us not too hastily condemn the poet; or, proceeding on confined and frigid rules, restrain the liberal scope of his genius. The prince, by the sublime conference with his father's ghost, is elevated almost to phrenzy; habituated, as a scholar and philosopher, to note every thing strange and important, he, on this extraordinary occasion, mechanically snatches forth his pocket-book; but, having opened and prepared it, he has nothing to insert, and so concludes carelessly and sarcastically, while his serious thoughts are otherwise employed:

" Meet it is, I set it down," &c.

This is Shakspeare.

90. *" There's ne'er a villain, dwelling in all
Denmark,*

" But he's an arrant knave."

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Hamlet, I conceive, begins these words in the ardour of confidence and sincerity; but, suddenly alarmed at the magnitude of the disclosure, he was going to make, and considering that, not his friend Horatio only, but another person was present; he breaks off suddenly:—There's ne'er a villain in all Denmark that can match (perhaps he would have said) my uncle in villany; but recollecting the danger of such a declaration, he pauses for a moment, and then abruptly concludes:—"but he's an arrant knave."

91. "*And much offence too.*"

The quarto:

"And much offence to."

Perhaps it is a broken sentence:

"And much offence to—touching this vision."

"Give me one poor request."

"——— *What is't, my lord?*

"*We will.*"

The latter part of Horatio's speech is premature with regard to the sense, and a burthen to the metre. The following line, too, requires a slight correction.

92. "Indeed, upon my sword, indeed, *now.*"

Ghost. "——— Swear."

"*True-penny.*"

This phrase is used by Beaumont and Fletcher in the *Loyal Subject*, Act 1:

"Go thy ways old true-penny."

93. *Ghost.* "*Swear.*"

Some words again are wanting for the metre: we might regulate it thus:

Ham. "Swear by my sword."

Ghost. "——— Swear."

Ham. "——— Hic et ubique."

"Then we'll shift ground: come hither,
gentlemen."

Again we meet, in the lines succeeding, two awkward hemistichs that may yet be accommodated in the verse:

Ham. "Swear by my sword, never to speak of
this

"That you have heard *to-night*."

Ghost. "——— Swear by his sword."

94. "*A worthy pioneer!—Once more remove,
good friends.*"

The "good friends," indeed, ought to be removed from the verse.

"*But come;———*

"*Here, as before,*" &c.

Interpolation again intrudes to spoil the metre; we should read:

"But, as before, never so help you mercy," &c.

"——— *I, perchance, hereafter, shall think
meet*

"*To put an antic disposition on.*"

Hamlet seems to have adopted the expedient of putting on this "antic disposition" from the example of Junius Brutus's assumed fatuity, in order to prevent, until the time of execution, any suspicion, in the usurper's mind, that he was forming a systematic plan of revenge. This revenge, as the judicious remarker quoted by Mr. Malone observes, could not be taken before the poet was prepared to end the play; yet, doubtless, it was a defect, not to exhibit some specious pretext for the delay; and the death of Claudius at last, as Dr. Johnson justly observes,

is produced incidentally, and not by any contrivance of Hamlet himself.

“ *As, Well, well,*” &c.

There is no reason for these detached sentences being unmetrical, except the last hemistic, which the interruption will excuse: I would read,

“ *As well, we know, or we could an we would;*

“ *Or if we list to speak, or there be THOSE;*

“ *An if they might !——*”

“ —— *To note.*”

Mr. Henley, whose remarks are, in general, useful, pointed, and ingenious, appears, in this instance at least, to be chargeable with all that oversight which he imputes to Mr. Theobald; and the error of his conception has led him to misstate the text, which is substantially this:—swear, as before, that you never shall—what? to note? is this English? Mr. Theobald appears to have restored the author’s word, *denote*.

95. “ *Rest, rest, perturbed spirit.*”

This double rest only *perturbs* the metre:

Ghost. “ Swear.”

Ham. “ —— Rest perturbed spirit. So, gentlemen.”

96. “ —— *O cursed spite !*

“ *That ever I was born to set it right.*”

Hamlet does not lament that the disjointed time is to be *set right* by him, but that he, the son to the criminal queen, and, to the king that must be immolated, though “less than kind a little more than kin,” and whose duty it of necessity becomes, to set the time right, should *have been bor’n*:

"The time is out of joint.—O cursed spight!

"That ever I was bor'n—to set it right."

"*Nay, come, let's go together.*"

It must often have been observed, throughout these works, that after a scene has apparently been closed with a studied rhyme; other words are superadded without necessity, as here; and this, if, indeed, the additions be supposed to have proceeded from the poet himself, would furnish ground for a conjecture that he disapproved of the very practice he was indulging in.

ACT II. SCENE I.

97. "*Inquire me first what Danskers are in Paris.*"

"Dankers" are Danes:

"It is the King of Denmarke doth your prince
his daughter craue,

"And note it is no little thing with us allie to
haue;

'By league or leigure Danske can fence or fronte
you, friend or foe,

"Our neighbourhood doth fit to both your wel-
fare or your woe."

Again:

"Let Cutlake, with his crowne of Danske, un-
crowne me if he can;

"Of England, Danske, and Norway, then Ca-
nut was perfect lord."

"——— *Come you more nearer*

"*Than your particular demands will touch it.*"

This is obscure: in the quarto, as Mr. Malone

remarks, there is no stop after "nearer," and "then" seems, there, to be the comparative particle anciently so spelled: the sense may be, when you have informed yourself thus far, inquire, with more minute curiosity, than should seem to belong to you individually or personally; announce yourself as one acquainted with his father and friends: perhaps for "touch it" we should read "vouch it."

99. "—— *Open to incontinency.*"

Apt, addicted, prone to incontinency.

"—— *Of general assault.*"

Attacking the constitutions of most young men.

"—— *A fetch of warrant.*"

A fair or justifiable device; as, in *King Lear*:
"They are sick, they are weary, &c. mere fetches!"

"—— *Soil'd i' the working.*

"*Mark you,*

"*Your party in converse, him you would sound,*

"*Having ever seen in the prenominate crimes,*

"*The youth you breathe of, guilty, be assur'd,*

"*He closes with you in this consequence.*"

The construction is embarrassed: the sense is this; the person whom you would sound, *as to his* having ever seen the youth you speak of guilty in the commission of the forementioned crimes, will, be assured, close with you, &c. "Him" should be *he*; and the superfluous repetition of the nominative pronoun might be avoided by reading:

"*Will strait close with you in this consequence.*"

The words, "mark you" might well be omitted, or find place in the preceding line:

"As a thing a little soil'd i' the working, mark you."

100. "*Or then, or then; with such and such; and, as you say.*"

"Or then" is uselessly repeated here, and burthens the line.

101. "——— *You have me.*"

You are possessed of my meaning.

102. "*And with a look so piteous in purport.*"

If "piteous" be not here a trisyllable, purport must be accentuated on the last syllable, purpört: piteous we find presently a dissyllable.

"*He rais'd a sigh, so piteous and profound,
As it did seem,*" &c.

"As" for "as that."

104. "*This must be known; which, being kept
close, might move
More grief to hide, than hate to utter
love.*"

The construction of this passage is very perplexed, and Dr. Johnson has in vain endeavoured to disentangle it:—the best explanation I can offer is this; this must be known, which would eventually, in the concealment, occasion of grief: a greater measure than could of anger attend the disclosure, which would be an act of love.

SCENE II.

106. "*To be commanded.*"

This useless hemistic should be removed: what-

ever meaning it can convey, was already implied in the preceding words.

"Come."

See last note, 1st Act.

107. "*Thou still hast been the father of good news.*"

The reporter of news might be called the mid-wife or the deliverer; but how the father? Perhaps the compliment extends so far as to infer that Polonius, by the wisdom and efficacy of his counsels, was commonly the progenitor of good news.

108. "*Borne in hand.*"

Speciously misled by false professions of good will; as in *Much Ado About Nothing*: "What bear her in hand until they come to take hands."

113. "*Doubt thou, the stars are fire;*

"*Doubt, that the sun doth more;*

"*Doubt truth to be a liar;*

"*But never doubt, I love.*"

Here is a bare-faced instance of a common abuse of the verb "to doubt," which commonly and properly signifies, to be unsettled in opinion:—doubting is a modest and retiring action of the mind; but sometimes it is made, as here, impertinently *officious*, as in the third line of these rhymes:

"*Doubt truth to be a liar.*"

i. e. Suspect or believe this.

"*But never doubt I love.*"

i. e. *Never* suppose or believe that I do *not* love.

"——— *Most best.*"

I know not whether the degrees of comparison formerly exceeded three, or that the forms of the

second and third degrees have been altered. We commonly find, in the writings of Shakspeare's time, "more richer," "more worthier," "most worthiest," "most unkindest," &c. Are these an augmentation of the comparative and the superlative—richer—more richer—richest—most richest, &c. (which extends the degrees to five) or was the order of the three degrees anciently this: rich—more richer—most richest?

116. "*Thence to a watch.*"——

He could not sleep.

117. "—— *I'll loose my daughter to him.*"

I will take off the restraint that I had laid upon her.

119. "*For if the sun breed maggots,*" &c.

I have often wondered how any one could hesitate about admitting Dr. Warburton's explanation of this passage, and am myself peculiarly convinced of its justness—having exactly understood it so before I saw Warburton's note, in which, it must yet be confessed, he refines too much.

"*For if the sun breed maggots,*" &c.

I think Warburton has corrected this passage rightly; but I think, with Mr. Malone, that Shakspeare had not any of that profound meaning which Warburton has ascribed to him. Mr. Malone has, in my opinion, produced sufficient reasons why his own emendation should not be admitted.

LORD CHEDWORTH.

122. "*Between who?*"

"Who" should be corrected in the text to *whom*.

123. "*Yourself, sir, shall be as old as I am, if, like a crab, you could go backward.*"

This is not conclusive. The quarto reads :

"For yourself, sir, shall grow old as I am, if, like a crab, you could go backward."

Perhaps, we should read—

"For yourself, sir, will grow old as I am, if," &c.

It is, perhaps, superfluous to remark, that Hamlet, in his sarcastic vein, is inferring that *he* is the old man, whose deformity and weakness corresponds with "the satirical rogue's" description, which, though undoubtedly true (as he says) with respect to *him*, he yet condemns, because Polonius, notwithstanding his present *youth and comeliness*, will grow old—old even as himself—that is, adds he, (with more seriousness) if the order of nature were reversed, and the course of your life should go backward.

127. "*Your discovery.*"

Your disclosure of what you were enjoined to conceal.

"*I have of late——*

"*Lost all my mirth,*" &c.

Thomson seems to have had Hamlet in view, when he wrote the following lines :

"Tis nought but gloom around ; the darken'd
sun

"Loses his light ; the rosy-bosom'd spring

"To weeping fancy pines—and yon bright arch,

"Contracted, bends into a dusky vault."

130. "*And the lady shall say her mind freely,
or the blank verse shall halt for't.*"

The scene shall be subject to no restraint; each character shall be freely represented; or if the lady, through affectation of delicacy, should suppress any thing, her omission will be detected in the lameness of the metre.

137. "*There was—no money bid for argument.*"

Contention was deem'd worthless.

- "——— *Much throwing about of brains.*"

In *Much Ado About Nothing*, Benedick says,

"If a man will be beaten with brains, he shall wear nothing handsome about him."

138. "*Gentlemen, you are welcome to Elsinore.*

"*Your hands. Come then,*" &c.

Hamlet, hearing that the players are approaching, is impatient to receive them, but chooses first to dismiss Rosencrantz and Guildenstern, with civility. You are welcome. Your hands. The form and the appurtenance of welcome is just what fashion makes it. Let me tell you, in this plain and cordial manner, that you are welcome, and let not the more ceremonious deportment, which it will become me, by and by, to use towards the players, be mistaken by you for superior respect.

143. "*My abridgement.*"

Hamlet here uses "abridgement" in a double sense: as a dramatic scene—an epitome or brief representation of life; and as the occasion of cutting short his speech to Polonius.

145. "*Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring.*"

There is here, I believe, a wanton reference to puberty, and the change in the tone of the voice which at that period takes place with young men. It is well known that the female characters on the stage were, in our author's time, represented by boys.

150. "*The rugged Pyrrhus,*" &c.

Though few people, I believe, will be found agreeing in Dr. Warburton's notion, that Shakspeare had any thoughts of writing a play on the model of the Greek drama, or of departing from his own *Gothic manner*, yet the judgment which that critic has pronounced upon this episodic drama, will probably be considered as better founded than what Mr. Steevens has advanced. There can hardly be a serious doubt that the praise bestowed on it by Hamlet himself is sincere; and he must needs be mad, not in craft, but reality, if he had deliberately selected, for the purpose of probing the king's conscience, a composition that was nothing but contemptible bombast. I am pretty clearly of opinion, that the piece in question is the work of Shakspeare himself, and a good deal of it does him no discredit: but he seems to have thought it proper to make a distinction in the style of it, from that which prevails generally in the tragedy itself.

156. "*Is it not monstrous, that this player here,*
"But in a fiction, in a dream of passion,
"Could force his soul so to his own conceit,
"That from her working, all his visage wann'd."

Mr. Steevens would read "warm'd," according to the folio, instead of "wann'd," as exhibited in the quarto; the passion, as he argues, conducing rather to flush, than make pale, the actor's visage; and, further, the critic adds, because "no performer was ever yet found whose feelings were of such exquisite sensibility as to produce paleness, in any situation in which the drama could place him." But the poet, who was himself an actor, understood this subject better than his commentator appears to do, and would have told Mr. Steevens, that there are many situations of the drama in which a performer of sensibility will turn pale, and be conscious also of the change, from sympathetic chilness produced by a sort of mechanical operation of the nerves; and this consciousness is illustrated in a passage of Antony and Cleopatra; where the queen, upon hearing of Antony's marriage with Octavia, exclaims—"I am pale, Charmian." The emotions and the countenance of a sensible actor, who does not "o'erstep the modesty of nature," will always be in unison with his spectators and auditors, and the scene which will either "blanch" or redden their cheeks, will have the same effect on his.

158. "*For Hecuba !*"

This might well be omitted, and the metre proceed without interruption.

"*Yet I.*"

This fragment might be received in the following line, omitting two words that can be spared.

"Yet I, a (dull and) muddy-mettled rascal,
peak."

160. "*Ha !*"

All these interruptions of the metre I take to be the gratuitous ejaculations of the player, among which I include this following :

“ A scullion !—*and foh !*”

ACT III. SCENE I.

163. “ *Most like a gentleman,*”

Something, I believe has been lost—perhaps,

“ *With courtesy most like a gentleman.*”

164. “ *To any pastime ?*”

More disorder in the metre. Perhaps, the passage ran thus :

“ *To any pastime ?*”

Ros. “ ——— *Please your majesty,*

“ *It so fell out, that certain players we*

“ *O'er-raught upon the way ; of these we told him.*”

Again, two hemistics within three lines. We might arrange—

“ *To hear and see the matter.*”

King. “ ——— *With all my heart ;*

“ *And much content to see him so inclin'd.*”

“ *Content*” is a substantive.

165. “ ——— *We have closely sent for Hamlet.*” ———

i. e. Covertly, with a concealed purpose, as in another place—“ *a close intent.*”

“ *Affront Ophelia.*”

I am afraid it will appear an idle task to endea-

your at repairing the various hemistichs and the disturbed metre in this crude play : but some words have been lost—perhaps, such as these :

“ ——— And join converse with her.”

166. “ *O heavy burden !*”

This I take to be interpolation of the actor.

168. “ ——— *A sea of troubles.*”

Sir Walter Raleigh has this metaphor in the preface to his History of the World :

“ For the sea of examples hath no bottom.”

175. “ *I humbly thank you ; well.*”——

More deficiency : I suppose there was added—

“ ——— *Indifferent well.*”

“ *I never gave you aught.*”

More mutilation. I suppose it should be :

“ *You do mistake ; I never gave you aught.*”

But presently the dialogue, as it is exhibited, degenerates into determinate prose.

“ *If you be honest and fair, you should admit no discourse to your beauty.*”

Every body, I believe, will here remark, in the words of Hamlet, “ Nay, that follows not.” The reading of the folio is good sense :

“ Your honesty should admit no discourse to your beauty.”

The obscurity is in the expression—“ admit no discourse to your beauty—” which means “ allow, supply, afford no discourse ;” *i. e.* your honesty should not enter into any discourse, &c.

176. “ *I lov'd you not.*”

As the speaker is now acting the madman, the inference which Mr. Steevens draws from this declaration, in his long note at the end of the play, is unfounded, and will constitute no part of that brutality with which the critic, rather too harshly, I believe, has branded the conduct of Hamlet, in this scene: had the prince been talking in his sane and sober mood, and told Ophelia that he no longer loved her, he would justly incur censure for so unkind and cruel a speech; but if to the language of madness, whether real or factitious, a meaning must be ascribed, it should rather be the reverse of that which the words themselves express; and Hamlet's telling the lady, at this time, that he no longer loved her, may be regarded as a token by which she was to perceive that his passion for her *continued*.

178. "*The courtier's, soldier's, scholar's, eye,
tongue, sword;
"The glass of fashion and the mould of
form,
"Th' observ'd of all observers!"*

The same reflection is uttered by Lady Percy, in application to Hotspur, in the Second Part of King Henry IV.

- "—— By his light,
"Did all the chivalry of England move
"To do brave acts; he was indeed the glass
"Wherein the noble youth did dress themselves."

And again,

- "He was the mark and glass, copy and book,
"That fashion'd others."

185. "*The very age and body of the time,*" &c.

The "age of the time," as objected to by Dr. Johnson, is not, I believe, implied in the con-

struction; it is "the age," simply, "to shew virtue," &c. and the very age—and the body of the time, its form, &c. to shew the age its form; *i. e.* to exhibit the manners of the age: by "body of the time," or rather "the body of the time," I believe is meant, the public body—the people in the aggregate.

187. "*Not to speak it profanely.*"

If the profanation that Hamlet deprecates or disclaims, be (as I suppose, with Dr. Johnson, it is) that which might seem to belong to the remark he is going to make, we should, perhaps, read thus:—O there be players that I have seen play, and heard others praise, and that highly, *that*—not to speak it profanely, neither having, &c. Dr. Farmer, for "man," would read "mus-sulman," but, I believe, unnecessarily: the sense appears to be—of Christian, Pagan, or man of any country or persuasion.

I know not why this perverse use of the subjunctive mood, instead of the indicative, "be," instead of "is," or "are," should have taken place, or should be retained—"O there be players," instead of, "there are players."

188. "*There be of them, that will themselves laugh.*"

Has not a word been omitted here?—"that will of themselves laugh;" *i. e.* without any motive proper to the scene.

189. "*No revenue hast, but thy good spirits
To feed, and clothe thee.*"

An eminent modern dramatist has made use of this sentiment:

VOL. II.

N

"My distresses are so great, that I cannot afford to part with my spirits."

School for Scandal.

"*To feed and clothe thee? Why should the poor be flatter'd?*"

The word "why" is useless to the sense, and only spoils the metre.

192. "—— *I eat the air, promise-crammed.*"

The same thought is introduced in King Henry IV. Part 2:

"Eating the air, on promise of supply."

194. "—— *They stay upon your patience.*"

This is right:—they wait attendance for a patient hearing. The prologue presently says—

"We beg your hearing patiently."

205. "*That's wormwood.*"——

To this hemistic I suppose belonged words like these:

"*To her, Mark, Horatio.*"

206. "*Nor earth to give me food, nor Heaven light.*"

Should we not read:

"Nor earth do give me food," &c.

The sense is optative.

209. "*I could interpret between you and your love, if I could see the puppets dallying.*"

This may refer, as Mr. Steevens observes, to the interpretators at puppet-shews; but the

immediate sense of, "if I could see the puppets dallying," is—if I could observe the agitations of your bosom. See a note upon this line in King Henry the Fourth :

"To play with mamnets, and to tilt with lips."

210. "*Begin, murderer ;—leave thy damnable faces, and begin.*"

This appears to be a spontaneous reproof from the actor, to check the grimace and buffoonery of the murderer, and is, perhaps, among a multitude, an instance to shew that the best authority existing, for many passages and scenes in these plays, is transcription from oral and capricious utterance. Presently, in the quarto, the following words are set down without any regard to the change of the speakers.

"They fool me to the top of my bent ; I will come by and by.

"Leave me friends.

"I will say so ; by and by is easily said."

211. "*—— The croaking raven
Doth bellow for revenge.*"

It is not apparent how these words, or whatever sense they contain, should be applied ; but I am inclined to think that Hamlet, who is supposed to know the play and the catastrophe, affects, before the king and the court, (the better to conceal his contrivance) to treat the composition with a shew of contempt.

214. "*This realm dismantled was
Of Jove himself.*"

i. e. Of Hamlet's father.

B. STRUTT.

This is a very shrewd conjecture.

216. "*Your wisdom should show itself more richer.*"

"Should" instead of "would."

219. "*If my duty be too bold, my love is too unmannerly.*"

If I appear too bold in my duty to the king, it is owing to the unmannerliness of my love to you, by which I am excited. B. STRUTT.

Perhaps the meaning is only this,—if my duty be too strongly urged, my love is also in excess. "Unmannerly" may signify, not duly restrained or regulated.

222. "*They fool me to the top of my bent.*"

They act the fool with me to the top of my inclination. B. STRUTT.

"——— *The bitter day.*"

I believe we should read, "better day," the day too good to be a witness to the acts I am ready to commit. "Better" is often used absolutely, thus, for good, as better fortune, better angel, better stars.

SCENE III.

226. "——— *Never alone*

"Did the king sigh, but with a general groan."

This is a match for the notorious passage in Julius Cæsar:

"Cæsar doth never wrong but with just cause."

The word "always" is wanting, or must be implied, after "but," with a semicolon after "sigh."

"—— *Fetters put upon this fear.*"

"Fear" is danger, cause of fear; as in other places:

"—— Present fears are less

"Than horrible imaginings." *Macbeth.*

227. "*A brother's murder!—Pray can I not.*"

A word has been lost; perhaps:

"A brother's murder! pray! *that* can I not."

"*Though inclination be as sharp as will.*"

I suspect that some words have been lost here. As the text stands it is impossible to obtain a meaning.

"*Though inclination be as sharp as will.*"

As I do not understand the distinction between inclination and will, in this place, I incline to read, with Theobald, "as't will." I cannot think that Mr. Steevens's explanation of "will" is the true one; Mr. M. Mason's explanation reminds me of Mr. Johnson's interpretation of the first couplet uttered by Drawcansir, "that is, Mr. Bayes, as much as to say, that though he would rather die than not drink, yet he would fain drink for all that, too."

LORD CHEDWORTH.

228. "—— *What if this cursed hand*

"Were thicker than itself with brother's blood?"

"Is there not rain enough in the sweet heavens,

"To wash it white as snow?"

A similar thought occurs in *Macbeth*:

"Will all great Neptune's ocean wash this blood

"Clean from my hands?"

229. "*Try what repentance can : what can it not ?*"

"*Yet what can it, when one cannot repent ?*"

Dr. Johnson's words, I believe, afford no explanation of these, the sense of which I take to be, let me try what repentance can do—repentance can do any thing—ay, I know that is true; but with him who cannot repent, repentance is a word of no efficacy,—it is an empty name. I cannot perceive that the words in the text at all admit of Dr. Johnson's wide inference—penitence, detached from a resolution to amend.

"*All may be well.*"

More idle interpolation: according to my judgment they are the arbitrary words of some actor.

230. "*When he is drunk, asleep, or in his rage ;
Or in th' incestuous pleasures of his bed ;
At gaming, swearing ; or about some act
That has no relish of salvation in't :
Then trip him,*" &c.

Nat. Lee makes the Duke of Guise meditate similar revenge :

" Kill him in riot, pride, and lust of pleasures,
" That I may add damnation to the rest,
" And foil his soul and body both at once."

Massacre of Paris.

" ——— *About some act*

" *That has no relish of salvation in't :*

" *Then trip him,*" &c.

This horrid sentiment cannot be too strongly reprobated ; there is no passage in our author's

writings at which I am so much offended as at this.

LORD CHEDWORTH.

232. "*My words fly up, my thoughts remain below.*"

This is the case with Angelo, in Measure for Measure :

" ——— Heaven hath my empty words,
 " While my invention, hearing not my tongue,
 " Anchors on Isabel."

SCENE IV.

233. " ——— *I'll silence me, e'en here.*"

I believe the meaning is, I'll keep silently on the watch here.

238. "*If damned custom have not braz'd it so,
 " That it be proof.*"

It is only in the first part of this sentence that the verb is subjunctive, " be," in the latter part, should be " is," and ought, without any scruple, to be set right in the text.

" ——— *Such an act,
 " That blurs,*" &c.

This abuse of putting the pronoun for the conjunction, " that" for " as," and *vice versâ*, has been noted already; and is, probably, the blunder of the transcriber or reciter.

" ——— *Takes off the rose
 " From the fair forehead of an innocent love.*"

To establish Mr. Steevens's explanation of this passage, we must suppose that it was customary for the woman contracted in marriage to wear

upon her forehead a rose, of which the hand of Hymen was to despoil her: but if conjecture be allowed to fabricate such potent machinery for the nonce, there will be no phenomena in Shakspeare, or any other poet, too abtruse for critical solution. By forehead, I conceive no more is meant than the fore part of the head, the front, the face.

"Takes off the rose," &c.

I take this to be a metaphorical enlargement of the sentiment contained in the preceding line, notwithstanding Mr. Steevens's opinion to the contrary. Modesty, or its sign, blushing, cannot be understood to be the rose, but rather, the blossom of conscious innocence; neither do I think the word "love" is to be taken as meaning an object, but the passion; to which, as applied to Gertrude, the adjective innocent adds propriety. "Fair forehead" is certainly, in this place, no more than fair presence. "Unstain'd front," the sense, to me, consequently is, you have done an act that takes off the blossom of purity from the unstain'd front, which a guiltless affection wears; and, in its stead, set there the corrupt blister of impure desire and wickedness: see Act 4, Scene 6, the same idea:

"—— Brands the harlot

"Even here, between the chaste and unsmirch'd
brows

"Of my true mother." B. STRUTT.

240. "—— such an act, &c.

"—— Heaven's face doth glow," &c.

The text, as here exhibited, is preferable to that of the quarto, as it gives a stronger and more familiar sense. Both heaven and earth, says Ham-

let, are affected at the enormity of what you have done; the sun is inflamed with anger, and the earth, contemplating your unnatural crime, is sorrowful and sick, just as she would be at the approach of the general dissolution of the world.

241. "*Look here, upon this picture, and on this.*"

It is, I think, an egregious misconception, and a wretched device to make Hamlet come prepared with a couple of miniature pictures, for the purpose of expressing his reproaches at the queen's conduct, and to utter these reproaches while he is seated on a chair:—the pictures pointed at are, surely, the portraits at length, of the late king and of the usurper, the latter, Gertrude might naturally enough have introduced into her closet, while prudence and decency still retained the former there: and this representation would materially improve the action of the scene.

"*Look here upon this picture,*" &c.

These pictures should, certainly, be whole lengths, hanging in the queen's closet.

LORD CHEDWORTH.

242. "*A station like the herald Mercury.*"

Bishop Newton has remarked that this passage may have suggested Raphael's graceful posture:

"——— Like Maïa's son he stood,

" And shook his plumes, that heavenly fragrance
fill'd

" The circuit wide. *Parad. Lost. B. V. V. 285.*

" *Hic primum paribus nitens Cyllenius alis*

" *Constitit.* *Æn. IV. 253.*

LORD CHEDWORTH.

243. "——— *Assurance of a man.*"

Avouched perfection: the thought occurs again in Julius Cæsar:

“—— Nature might stand up,
“ And say to all the world, *this was a man.*”

244. “—— Sense, sure, you have,
“ *Else, could you not have motion.*”

“Motion” for volition, will, inclination; we still say of a voluntary act, it was of his own motion; sense, here, stands for reason, or the faculty of judging and comparing.

245. “—— Sense, to ecstasy was ne’er so
thrall’d,
“ *But it reserv’d some quantity of choice,*
“ *To serve in such a difference.*”

Thus, in Cymbeline:

“Ideots, in such a case of difference, would
“ Be wisely definite.”
“ *Could not so mope.*”

Some words have been lost; perhaps like these:

“—— Or be deluded thus.”
246. “—— Gives the charge.”

Cries on, gives the signal for attack.

“O, Hamlet, speak no more.”

“Hamlet” is a useless hypermeter.

“*As will not leave their tinct.*”

As will not quit their places: it is a quaint expression for permanent stains: spots and tincts are the same thing; or perhaps the poet would require the places where the tincts are to move from the

tincts, in the same manner as it is said in Julius Cæsar that :

“ His coward lips did from their colour fly.”

“ ——— *An enseamed bed.*”

Whatever sense may be attached to this word, “enseamed,” I cannot help preferring that which the quarto (1611) exhibits, “incestuous.” It is an anticlimax to go from so strong an expression as “rank sweat,” to the less forcible one, *greasy*.

247. “ ——— *O, speak (to me) no more.*”

This “to me” appears a stupid interpolation.

“ ——— *And put it in his pocket.*”

I am convinced that Shakspeare, when he was writing in verse, knew how to maintain it; and was tenacious of the measure. A particle is wanting here; perhaps Hamlet was going on :

“ ——— And put it in his pocket, a——

“ ——— No more.”

What follows wants regulation :

“ A king of shreds and patches.”

Perhaps, *all unseemly*.

248. “ *Alas ! he's mad.*”

This is interpolated or an ejaculation of the actor.

249. “ *Your bedded hair, like life in excrements,
Starts up, and stands on end.*”

Your hair, which had been composed, as it were, in bed. There is here, I suspect, a coarser image than the editors seem to have recognised :

the allusion, I believe, is to the worms which extrude and start forth from excremental inertia. I wish the queen had introduced a more *avary* simile.

“ ——— *Preaching to stones,*

“ Would make them capable.”

“ Capable,” Mr. Malone says, signifies “ intelligent;” I think it only means susceptible, sensible; thus, in the 4th Act :

“ ——— She chaunted snatches of old tunes,

“ As one incapable of her own distress.”

250. “ *Lest, with this piteous action, you convert*

“ My stern effects.”

Lest pity supercede revenge. “ My effects” means, the effects produced in my mind by your murder,” &c.

“ *My father, in his habit as he liv’d.*”

This I never thought to have any other meaning than, my father, in the garb or mode of attire that distinguished him when he was alive.

“ ——— *Do you see nothing there?*”

There is a palpable impropriety in the usual manner of exhibiting this scene on the stage.— Upon this question of Hamlet’s we see the queen turning anxiously and slowly her looks about the room as if she expected to find the object referred to; whereas she entertains no such apprehension, but is solely occupied in anxiety at her son’s distraction.—The actresses make the queen as mad as Hamlet, and are generally applauded for their mistake.

251. “ ——— *Ecstasy*

“ Is very cunning in.”

Ham. “ *Ecstasy!*”

Some word is wanting to the measure; perhaps,

"*How! ecstasy!*"

"~~————~~ *Avoid what is to come.*"

I know not how this is to be explained or understood; what *is to come* cannot *be avoided*; perhaps we should read:

"~~————~~ *Avoid what else will come.*"

i. e. Without repentance.

Farquhar has committed a similar inaccuracy in *The Beaux Stratagem*, where Archer says,—
 "Past pleasures, for ought I know, are the best, for such we are sure of; whereas, those that *are to come* may disappoint us." Such language, from Foigard, would have been in character.—
 Archer might have said, those that are in prospect, only, may disappoint us.

"*Virtue itself of vice must pardon beg;*

"*Yea, curb and woo, for leave to do him good.*"

This is very ill-expressed: Virtue is designated by the neuter pronoun; and Vice is made masculine in *him*. As to the sense of "curb," I cannot agree in Mr. Steevens's interpretation; *bend* and *truckle*, the ordinary meaning of the word, I think, is more convenient; Virtue, in her zeal to do good, even to Vice, must sometimes pull in or restrain, and sometimes advance her kind offices, *i. e.* woo.

252. *Queen.* "O Hamlet! thou hast cleft my heart in twain."

Ham. "O, throw away the worser part of it,

"*And live the purer with the other half.*"

The commentators have passed by this passage in silence. I believe the queen means to say that her heart, by what Hamlet had been saying, was divided between compunction at her misconduct and a sense of her duty; upon which Hamlet bids her renounce her ill *habits*, and live more purely, in the practice of virtue.

*"That monster, custom, who all sense doth eat
Of habit's devil, is angel yet in this."*

Mr. Theobald supposes corruption here, from *some conceited tamperer's* having put *devil* into the text instead of *evil*. But I do not perceive any tampering; if Shakspeare wrote the passage at all he was himself sufficiently *conceited* to write it as it is: the obscurity does not belong to the word *devil*, but to *custom* and *habit*, between which there is no obvious distinction. Mr. Steevens's correction, I think, is judicious, and should be adopted, as not only supplying sense, but improving it.

253. "——— *When you are desirous to be
 bless'd,
 I'll blessing beg of you."*

The being desirous to be blest will shew contrition, and constitute a state of grace, and consequently will render you fit to bestow a blessing upon me.

"I must be cruel, only to be kind."

The Emperor Septimius Severus, having put to death forty-one senators, lamented, that to be mild, it was necessary he should first be cruel.

Gibbon's Rom. His. Ch. V. Vol. I. First Ed.

LORD CHEPWORDH.

256. "—— *A gib.*"

Falstaff says he is as melancholy as "a gib cat," which is explained by Mr. Steevens "a glibbed or gelded cat." Does Hamlet mean, among the other opprobria, to impute impotency to his uncle?

"*And break your own neck down.*"

The measure wants regulation: I would propose:

"And break your own neck down."

Queen. "—— Be thou assur'd,

"If words be made of breath, and breath of life,

"I have no life to breathe when thou hast said

"To me."

Ham. "I must to England; you know that."

Queen. "Alack!"

The absense of "alack!" would not be any lack of the sense, and would leave the measure unbroken.

257. "—— *Adders fang'd.*"

This certainly will admit of Dr. Johnson's interpretation, adders, with their fangs or teeth undrawn: but I rather think it means, with their poisonous teeth *extracted*, according to the custom which the Doctor himself adverts to of mountebanks; the prince would trust them only when they were rendered harmless:—thus Hotspur says to his inquisitive wife:

"—— I well believe

"Thou wilt not utter what thou dost not know

"And *so far will I trust thee*, gentle Kate."

ACT IV. SCENE I.

259. "*Bestow this place on us a little while.*"

This is a very condescending manner of the queen's desiring privacy. "A little while" should be omitted as it burthens the line.

: "*What, Gertrude? How does Hamlet?*"

Some words are wanting; perhaps,

"What, Gertrude, *hast thou seen? and how does Hamlet?*"

"——— *In his lawless fit,*

"*Behind the arras hearing something stir,*

"*Whips out his rapier, cries, a rat! a rat!*"

The omission of the pronoun, before "whips," and the false repetition of "a rat," which Hamlet had uttered only once, suggest, I think, pretty clearly, the true reading of this line:

"He whips his rapier out, and cries, a rat!"

260. "——— *Like some ore,*

"*Among a mineral of metals base.*"

Dr. Johnson appears to be mistaken here: some *precious* ore is clearly meant, in contradistinction to common ores. Mr. M. Mason proposes "metal," instead of "metals;" but he seems to forget that the preposition "among" requires, indispensibly, for its object, *plurality*. The poet, indeed, talks of a mineral, but the sense implied is, *the* metals abounding in that mineral.

SCENE II.

265. "*When he needs what you have gleaned,
it is but squeezing you, and, sponge,
you shall be dry again.*"

An equivoke is designed here between "to need," require; and to knead, or mix the paste or dough for bread: when he has taken advantage of your gleanings and made the utmost of them, it is but, &c. Thomson has made use of this idea of the spongy favourite, in his poem on Liberty, Part V. 198:

"Rich as unsqueez'd favourite."

"*A knavish speech sleeps in a foolish ear.*"

A designing speech will repose securely in the ear of a fool, who cannot understand it.

"*The body is with the king, but the king is not
with the body.*"

Rosencrantz had asked where the body was? meaning Pollonius's body; but Hamlet, under cover of his assumed madness, takes occasion to vent his satire against the king, and replies, "the body is with the king, but the king is not with the body, inferring, that the king possessed only the gross exterior of royalty, while the nobler part, the soul of it, was wanting—this seems to be connected with what follows:

Ham. "The king is a thing——"

Guil. "Of what, my lord?"

Ham. "Of nothing."

VOL II.

SCENE III.

269. "——— *If thou knew'st our purposes.*"
Ham. "I see a cherub, that sees them."

This may stand; but perhaps it would be better to read, "I see a cherub that *knows* them."

270. "——— *Thy free awe*
"Pays homage to us."

Voluntary homage, proposed by England, as the price of our friendship.

"——— *Letters conjuring to that effect,*
"The present death of Hamlet."

Vide Homer's *Iliad*, Book VI. where Ballerophon is sent to Lycia, in the same manner.

SCENE IV.

272. "——— *The conveyance of a promis'd march.*"

"Conveyance," here, seems to mean, conveyance, protection during the march.

273. "*To pay five ducats, five, I would not farm it.*"

Five, even so small a sum as *five*.

"*A ranker rate.*"

A more exuberant income.

"*This is the imposthume of much wealth and peace.*"

A political plethora. In *K. Henry IV.* we have "the cankers of a calm world and a long peace."

274. "—— *Market of his time.*"

This, I believe, means, his prime of life, the time at which he ought to exert his faculties to the best advantage and profit.

"—— *Rightly to be great,
Is, not to stir without great argument;
But greatly to find quarrel in a straw.*"

i. e. Magnanimously to find quarrel, &c. A kindred sentiment we find in the First Part of K. Henry IV. where Hotspur says,

"—— I'd give thrice so much land,
To any well-deserving friend;
But, in the way of bargain,
I'll cavil on the ninth part of a hair."

275. "—— *Trick of fame.*"

i. e. A fit of ambition.

SCENE V.

276. "—— *I will not speak with her.*"

To this, I suppose, Horatio added:

"—— *Beseech you, madam.*"

178. "*So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.*"

So unskilfully suspicious is guilt that its plans of defence are generally the source of discomfiture to itself.

301. "*That I must call't in question.*"

Insomuch that I must call't, &c. The ellipsis has often been noted.

SCENE VII.

303. "—— *As the star moves not but in his sphere.*"

"Sphere," as in other places, for orbit.

304. "—— *My arrows,
Too slightly timber'd for so loud a wind.*"

Here is a false epithet introduced into the folio—a strong wind may be loud, but loudness has no power to resist the force of the arrows; indeed, there is nothing in the preceding words to which "wind," or "so loud a wind" can at all apply. "Loved arm'd," the reading of the first quarto, is certainly a strange expression; but, as the speaker is describing Hamlet as being fortified in the people's affection, perhaps "loved-arm'd" is the true reading.

305. " *Stood challenger on mount of all the age
For her perfections.*"

Might stand upon the summit of conscious excellence, and challenge the age or times to a competition with her.

" *I lov'd your father, and we love ourself.*"

The king, in the beginning of this speech, seems to have forgotten the pompous dignity of his plural distinction.

307. "—— *Uncharge the practice.*"

"Practice" is device, stratagem, as in other places; and "uncharge the practice," I believe, implies, unload it of suspicion, with reference to the charging and uncharging a gun; or, per-

haps "uncharge" means no more than "not charge" or "accuse."

309. "——— *Love is begun by time.*"

I believe we should read "betime," and that the king's meaning is, love begins at an early period of life, and takes unqualified possession of the mind; but, as our understandings ripen and expand, this affection suffers abatement.

310. "——— *Goodness———*
"Dies in his own too-much."

In his own superfluity or excess.

"——— *That we would do,*
"We should do when we would; for this
would changes."

i. e. What we are desirous to do we should do at once, as inclination is fluctuating and uncertain. Perhaps the expression would be better by a slight change:

"——— *That we should do.*"

i. e. What we ought to do; we should do when we would, *i. e.* while inclination serves, for, &c.

314. "——— *Your cunnings.*"

Your skill.

315. *Enter Queen.*

"How now, sweet queen?"

This hemistic is not in the quarto, and I take it to be interpolated.

"There is a willow."

As the queen seems to give this description

from ocular knowledge, it may be asked, why, apprised as she was, of Ophelia's distraction, she did not take steps to prevent the fatal catastrophe of this amiable young woman, especially when there was so fair an opportunity of saving her while she was, by her cloaths, borne "mermaid-like-up," and the queen was at leisure to hear her "chaunting old tunes."

318. "——— *When these are gone,
"The woman will be out."*

When these tears shall have been shed the woman's disposition will have left me, and I shall be at leisure to think of my revenge.

ACT V. SCENE I.

321. "——— *Confess thyself."*

This probably is, as Mr. Malone supposes, an interrupted sentence; but it may be interpreted, conclusively: the speaker had called his colloquist a heathen, and reproached him with not having a sufficient acquaintance with the Scriptures. I'll try you, says he, once more, and if you cannot answer my question, it will be necessary for you to go to the priest, and make confession of your heathenish ignorance, and of your culpable negligence in not having attained orthodoxy.

322. "——— *Unyoke."*

That shall be the end of your task, I shall then unharness your stupidity from the labour of endeavouring to find out my meaning.

328. "——— *In this box.*"

This would seem to imply that a coffin appeared; but I believe by "this box" is only meant the earthy enclosure, the grave itself.

329. "*I think it be thine.*"

Instead of—"is" thine.

330. "*The age is grown so picked.*"

The people at large are become so polished and refined. In this sense the word is used in King John:

"My picked man of countries."

333. "*Not one now, to mock your own grinning?*"

The mark of interrogation annexed here, I think, with Mr. Malone, is improper; the sense appears to be affirmative—*there is not now one left, and you are quite chap-fallen.*

"*Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam: And why of that loam, whereto he was converted,*" &c.

This is false logic: though loam is made of earth, all earth does not become loam: we should read, "and why of this *earth*, whereto he was converted—" or else, "and why of this loam, to which he *may have been* converted," &c.

334. "*The corse, they follow, did with desperate hand*

"*Fordo its own life.*"——

But the queen, who seems to have been a wit-

ness of the fact, has told us that this poor lady's death was accidental—from the breaking-down of an “*envious sliver*” of a tree on which she was sporting.

SCENE II.

Enter Hamlet and Horatio.

343. “*So much for this,*” &c.

This account by Hamlet of his adventures is out of place: Horatio had a right to expect it at the first interview after the prince's return.

344. “—— *Rashly,*
“*(And prais'd be rashness for it—Let us know,)*” &c.

I think the parenthesis should begin with the words “let us know,” and that the passage ought to be pointed thus:

“—— *Rashly,*
“*And prais'd be rashness for it,—(Let us know.)*”

346. “*Our indiscretion sometimes serves us well,*
“*When our deep plots do pall.*”——

“Pall,” I believe, is right. When our deep-laid schemes and contrivances miscarry, *surfeit^d slain* with policy. Thus, in *Measure for Measure*, we find,

“His purpose surfeiting.”

i. e. His purpose pall'd by enjoyment.

“*There's a divinity that shapes our ends,*
“*Rough-hew them how we will.*”

With an office resembling this of the deity, we find the poet dignified in *A Midsummer Night's Dream*:

“ ——— As imagination bodies forth
 “ The forms of things unknown, the poet's pen
 “ Turns them to shapes.” ———

See Note on this passage, Act 5, Scene 1, *Midsummer Night's Dream*.

350. “ *And many such like as's of great charge.*”

I have no doubt of the quibble, which Doctor Johnson remarks, being intended here. We had it before in *Coriolanus*; “ the ass in compound with the major part of your syllables.”

351. “ *That, on the view and knowing of these contents.*”

The preposition “ of ” is both impertinent to the sense and injurious to the metre.

“ *He should the bearers put to sudden death,
 “ Not shriving time allow'd.*”

Another proof, exclaims Mr. Steevens, of Hamlet's Christian-like disposition. The injunction, indeed, is not conformable to the principles professed by Christians; but Hamlet is exhibited, not as a pattern of Christian orthodoxy, but as a young man, frail and passionate; and though, in defending the general reprobation with which the ingenious commentator had laboured to brand the character of Hamlet, he is certainly warranted in rejecting any contra evidence unconnected with the drama itself; yet a jury of candid poets, I believe, would acquit the hero of this play, at least in the present instance, upon his own words and conduct. He shews in his first interview

with these men, that he considers them as mere spies; and since they do nothing to obviate that imputation, and are at length the convicted agents of the most atrocious treachery, I believe a generous critic will not scruple to give full credit to the prince's veracity, when he tells his friend, that he knew these men were not only privy to the king's design, but eager and active in promoting it; and consequently would not violently condemn the stratagem adopted for their destruction.

352. "*'Tis dangerous when the baser nature comes
Between the pass and fell incensed points
Of mighty opposites.*"

It is dangerous for inferior persons to intermeddle in the strife between great and powerful antagonists.

"——— *This canker of our nature.*"——

Hotspur calls K. Henry the Fourth,

"This canker, Bolingbroke."

353. "——— *A man's life no more than to say, one.*"

A man may die, or be killed, as soon and as easily as we can tell one.

357. "*Is't not possible to understand in another tongue? You will do't, sir, really.*"

I believe the meaning is this:—Is it not possible to discover the speaker's drift in a language never heard before? I really think, sir, that you would do it, since you have so aptly answered the jargon of this fellow.

361. "*The king, sir, hath laid,*" &c.

Dr. Johnson says, he does not understand this wager; and Mr. Steevens chooses to consign the terms of it to the acuteness and sagacity of the Jockey Club: but surely there is no necessity for intruding on the serious and important avocations of those gentlemen in the present case.

"The king hath laid, that in a dozen passes between yourself and Laertes, he shall not exceed you three hits; he shall not hit you three times oftener than you will hit him; if in the dozen passes Hamlet shall be hit seven times, and Laertes only three, the king will lose the wager."

"Sir, *I will walk here in the hall: If it please his majesty, it is the breathing time of the day with me,*" &c.

Would not this arrangement and pointing be better?—Sir, I will walk here in the hall: It is the breathing time of day with me—if it please his majesty, let the foils be brought: or else—Sir, I will walk here in the hall, if it please his majesty: It is the breathing time of day with me."

It was Hamlet's customary breathing time, whether his majesty pleased or not.

362. "*This lapwing runs away with the shell on his head.*"

He is prematurely busy; his actions do not wait for the judgment that ought to guide them.

366. "*There is a special providence in the fall of a sparrow.*"

This seems to be taken from St. Luke, 12, 6, 7:

"Are not two sparrows sold for a farthing, and one of them shall not fall on the ground without your father." LORD CHEDWORTH.

367. "——— *You must needs have heard,
"How I am punish'd with a sore distraction."*

I cannot believe that Shakspeare would ever have departed so far from decorum and consistency of character, as to make Hamlet utter this ignoble falshood. I am persuaded that all which has been inserted between "pardon it, as you are a gentlemen," and "let my disclaiming from a purpos'd evil," &c. is interpolated. What follows is not false.

368. "*Let my disclaiming from a purpos'd evil,*" &c.

Hamlet certainly did not intend to kill Polonius; and though he considered that courtier to have merited his death by his intrusion, he repents the act of killing him.

374. "*[They change Rapiers, and Hamlet wounds Laertes.]*"

This exchange of weapons, as we see it exhibited on the stage, is, indeed, a very clumsy device; but there is no need of such absurd improbability: it is common, in the exercise of the sword, for one combatant to disarm the other, by throwing, with a quick and strong parry, the foil out of his hand; and Hamlet, having done this, might, agreeably to the urbanity of his nature, have presented his own foil to Laertes, while he stooped to take up that of his adversary; and Laertes, who was only half a villain, could not have hesitated to accept the perilous accommodation, and, indeed, had not time allowed him to avoid it.

378. "*So tell him, with the occurrents, more or less.*"

Occurrents, I find in the translation of Tacitus, by Greenway, 1622—"Whereupon I intend to deliuer some few things done in Augustus' later times, then Neroe's Raigne, and other *occurrents*, as they fell out."

379. "*And flights of angels sing thee to thy rest.*"

I believe there are few readers in the closet, or spectators in a theatre, who do not cordially subscribe to this pious ejaculation of Horatio upon Hamlet's death; but Mr. Steevens is much displeased with it; and, by a long note, in which, with a fervour of reprehension that would do credit to the Society for the Suppression of Vice, he prefers a bill of religious and moral indictment against the deceased prince, in order to arrest the spirit on its passage, and prevent for ever its approach to the heavenly mansions.

This critic, whose zeal and industry in the illustration of Shakspeare cannot be too much applauded, appears, in the present instance, to have mistaken the author's design in the composition of Hamlet's character, as well as to exaggerate the facts on which he condemns it. Shakspeare never meant to display in Hamlet a pattern of purity or insipid perfection, in which no one would be found to feel an interest; but rather, on the contrary, a striking example of human frailty; a young man with noble propensities and estimable habits, contemplative, learned, and wise, but at the same time passionate, irresolute, and capricious. Profound sorrow at his father's death, succeeding horror on his learning the manner of

that death, resentment at his wrongs, indignation at his mother's conduct, contempt and hatred of the murderous usurper, and indigested schemes of vengeance, alternately agitate and distract his mind, and leave him scarcely amenable to the ordinary laws of decorum.

It must be confessed, the poet has left this drama very imperfect: of the assumed madness he has neglected to make any effectual use, but while it appeared expedient for Hamlet

“ To put an antic disposition on,”

it certainly was very proper to wear it before the daughter of Polonius; and I cannot acknowledge that brutal conduct ascribed by Mr. Steevens to Hamlet, in this scene, howsoever it may be over-acted on the stage: his satire is general; beauty, he tells Ophelia, is a dangerous quality, which will sooner corrupt honesty to vice, than honesty can change beauty, so as to make it resemble honesty. He says the world is full of wickedness, and recommends her to withdraw from it to a nunnery, that she may avoid adding to that mass of wickedness, by giving birth to more sinners. What is said of painting, lipping, ambling, &c. refers to the common practice or fashion of the times; and as to the disavowal of his love, if madness must be scrutinized like truth and reason, Hamlet put on the madman to little purpose indeed. But this, as well as his having procured the deaths of Rosencrantz and Guildenstern, whatever Mr. Steevens may pronounce, will, I believe, be deemed excusable, for the reasons I have given in the several places; and I must further deny the assertion, that he is answerable for the distraction and death of Ophelia, until I can discover that he had any intention or thought of

such a lamentable consequence, when he mistakenly killed Polonius. For the outrage at the funeral of Ophelia, indeed, and for the unprincipled falshood uttered in the last scene to Laertes, I can find no excuse, and suppose that Shakspeare, if he had taken the trouble to correct and finish his work, would have expunged them both.

This play appears to have been, from Shakspeare's time to our own, inclusive, the most popular of his productions; and yet there are few among them more clouded by impurities, and disfigured by interpolation, in which the plot is so indeterminate, the conduct so inconsistent, and the principal and favourite person of the story, in morals, action, and behaviour, so irregular and censurable. How, then, are we to account for this predilection towards a drama and a character so anomalous as Hamlet is? I believe our gratification will be found to result chiefly from the inherent and overbearing energies of the writing; from sentiments naturally introduced, and happily expressed; from that kind of fascinating eloquence which charms us in the Eloisa of Rousseau, notwithstanding the egregious improprieties that are attached to that composition.

It is pretty evident, I think, that the structure or design of this tragedy was altered, and at last left incomplete, by the author. The Ghost appears not to have been originally in the poet's contemplation; for if it were, having adopted so sublime and potent an agent, he would never have enfeebled or defeated its effect, by resorting to the stratagem of the episode play, or any col-

lateral circumstance to confirm the thorough reliance the prince should have entertained on the truth of what the spectre had imparted to him ; but Shakspeare had proceeded too far with his former plan, and would not now be at the pains to obviate its inconsistency with the new expedient, or reconcile one to the other.

The estimation in which Hamlet was held induced the early publishers to boast that it had been "enlarged to almost as much again as it was ;" and to serve their purpose, they have given us all that either the author or the players had from time to time been adding to the mass, without rejecting a line of what, doubtless, the poet himself had superseded in this prolix tragedy.

C Y M B E L I N E.

ACT I. SCENE I.

405. "——— *I think, the king*
" *Be touch'd.*"———

This ungrammatical use of the subjunctive, instead of the indicative form of the verb, occurs pretty often in these works.

406. " *That most desir'd the match.*"———

The match with Cloten.

- "——— *I do not think,*
" *So fair an outward, and such stuff*
 within,
" *Endows a man but he.*"

"He" should be changed to *him*.

- " *I do extend him, sir, within himself.*"

This expression, which Dr. Warburton condemned as *insufferable nonsense*, has been defended, by explaining "extend" in a legal sense—to estimate or value. This is plausible and ingenious; yet I cannot help thinking that the phraseology is merely the offspring of that inveterate fondness for antithesis and paradox so often displayed in these works. Mr. Malone adduced, in confirmation of the legal meaning, the recurrence of the word in a subsequent scene—

"The approbation of those that weep this lamentable divorce under her colours, are wonderfully to extend him," &c. But "extend" here unquestionably implies magnifies, aggrandizes, or draws out his qualities beyond their real value.

SCENE II.

411. "*After the slander of most step-mothers.*"

The slander under which most step-mothers lie.

"——— *With what patience—*

"*Your wisdom may inform you.*"

Concord requires the repetition of the preposition "with," after "inform you."

412. "——— *Not comforted to live,*
"But that there is this jewel in the world,
"That I may see again."

Only comforted in this reflection.

"——— *I never do him wrong,*

"*But he does buy my injuries, to be friends.*"

Pays dear for my offences; whenever I do him wrong, instead of shewing anger, or exacting atonement, he treats me with fresh kindness, and, to win my complacency, he pays me, for the injuries I do him, that which I ought to offer as the price of his forgiveness.

413. "*This diämond was my mother's : take it,*
heart."

We sometimes find "diamond" a trisyllable.

"This diámond he greets your wife withal."

Macbeth.

"You gentle gods, give me but this I have."

Confirm my possession with your sanction and approbation: thus in the Second Part of King Henry VI. "Well, lords, we have not got that which we have." *i. e.* It is not formally and securely settled on us.

*"And sear up my embracements from a next
"With bonds of death."*

It is very plausibly proposed by Mr. Eccles, that, for "sear up" we should read "seal up;" and this pretty well agrees with Mr. Henley's suggestion, which I take to be the true one, and which had occurred to me before I read his note.

415. "——— *Avoid !*"

A verb neuter, for begone.

"——— Thou heapest

"A year's age on me !"

This cannot mean the addition, merely, of one year to the king's age, a remark of no sort of force; but, by "a year's age," I suppose is implied, an accumulation of years, many years; if so, the apostrophe should follow the plural termination, "a years' age." The phrase, thus admitted, is only consonant to *a few, a many, &c.* But Hanmer's reading is, perhaps, right:

"——— Thou heapest many

"A year's age on me."

416. "——— *A touch more rare
"Subdues all pangs, all fears."*

An affliction, a touch of distress more exquisite. The same thought occurs in King Lear:

“ ——— Where the greater malady is lodg’d
 “ The lesser is scarce felt.”

SCENE III.

419. *Enter Cloten and Lords.*

I do not think that this Scene is of Shakspeare’s writing. B. STRUTT.

420. “ *A passable carcass.*”

A carcass that may be entered or passed through without injury, such as Macbeth supposed his own to be :

“ As easy may’st thou the entrenchant air
 “ With thy keen sword impress, as make me bleed.”

SCENE V.

427. “ ——— *Are wonderfully to extend him.*”

Mr. Eccles, with much perspicuousness and ingenuity, proposes :

“ *And wonderfully do extend him,*” &c.

“ ——— *Be it but to fortify her judgment.*”

i. e. To support or justify the choice she had made.

429. “ *Debtor to you for courtesies, which I will
 be ever to pay, and yet pay still.*”

This sentiment has been adopted by Milton :

“ The debt immense of endless gratitude,
 “ So burthensome, still paying, still to owe.”
Paradise Lost.

430. “ *Rather shunned to go even with what I heard, than in my every action to be guided by others’ experiences.*”

The expression is imperfect, but the sense is, I was rather disposed to cavil with the opinions of others, than to regulate my conduct by their experience.

- “ *A contention in public, which may, without contradiction, suffer the report.*”

As it was public and notorious it cannot be misrepresented—this I take to be the meaning: Dr. Johnson says, “ Which *undoubtedly* may be publicly told.”

432. “ *If she went before others I have seen, as that diamond of yours out-lustres many I have beheld, I could not but believe she excelled many.*”

I am glad to see that Mr. Steevens has renounced the tenaciousness with which he formerly contended for the old reading; but I prefer Dr. Warburton’s ejection of the negative particle to Mr. Malone’s introduction of *but*; and I perceive not the least difficulty in the sense, which that emendation affords, nor any possibility of extracting a meaning from the construction which Mr. Steevens before maintained. Iachimo could not be so unreasonable as to deny that the lady whom Posthumus extols may exceed the *ordinary rate* of female beauty and accomplishment—he only contends, generally, that the ladies of *Italy* surpass those of *Britain*, and that *whatever may be* the worth of Imogen, there is yet to be found another woman who outvalues her. What can be clearer than this argument? If she went before others

whom I have seen, inasmuch as that diamond outlustres *many* that I have beheld, I could, indeed, believe she excelled *many*; but, the *most precious diamond in the world* has not been seen by me, nor the *most precious lady by you*.

433. "——— *Estimations.*"

Things valuable.

434. "*If, in the holding or loss of that, you term her frail.*"

If in the holding loosely, or so that she may lose it.

435. "*You are a friend, and therein the wiser.*"

"Therein" refers not to friendship, but to the objection of Posthumus to *wage* his ring.

436. "*I see, you have some religion in you, that you fear.*"

i. e. In that, or by reason that you fear.

SCENE VI.

439. "——— *I will try the forces*
"Of these thy compounds on such crea-
tures as
"We count not worth the hanging——
"To try the vigour of them."

"Forces" seems here to mean, properties, specific agency, and vigour, and the extent of that agency.

441. "*Dost thou think, in time*
"She will not quench?"

"Quench," says Mr. Steevens, is grow cold; but this definition, I believe, will hardly be admitted—the sense intended seems to be the ardour or flame of her passion is to be extinguished by her tears.

SCENE VII.

443. *Imogen.* "A father cruel," &c.

Mr. Eccles makes this the beginning of the 2d Act; and his reasons, I think, are cogent.

"—— A wedded lady

"That hath her husband banish'd."

I know not whether Imogen, here, reproaches herself as being the cause of her husband's banishment, or that she only means to reflect that *she* has a husband, who is banished.

444. "Had I been thief-stolen

"As my two brothers, happy!"

"Thief-stolen" is a strange pleonasm; the ellipsis, too, is hardly warrantable: had I been thief-stolen *I should be* happy; or, *O how* happy *should I be*.

446. "She is alone the Arabian bird."

This is tautology; the phoenix necessarily implies singleness, or what is *alone*.

"She is alone," &c.

Perhaps we should point—

"She is alone; the Arabian bird."

B. STRUTT.

449. "Ideots, in this case of favour, would

"Be wisely definite."

This thought occurs in Hamlet, Act 3 :

“ Nor sense to ecstasy was ne’er so thrall’d,
 “ But it reserv’d some quantity of choice
 “ To serve in such a difference.”

450. “ *Desire vomit emptiness.*”

Mr. Capel ingeniously suggested, vomit to emptiness, and so the sense is.—Sluttery, so opposed, would turn desire into disgust, and make the person who cherished it emit or vomit it forth wholly.

451. “ *He is strange and peevish.*”

“ Strange” is unpracticed, not habituated : thus, in Macbeth :

“ ——— My strange, and self-abuse
 “ Is the initiate fear that wants hard use.”

And again, in Romeo and Juliet :

“ Till strange love grown more bold,
 “ Thinks true-love acted simple modesty.”

454. “ *In himself, 'tis much,*” &c.

Mr. Malone appears to misconceive this passage: the compound “ 'tis,” I believe, refers to “ heaven’s bounty,” which furnished Posthumus with rare perfections in himself; that bounty is eminently displayed in you, which I call his : it is beyond all former rate of talents, virtues and accomplishments. If this be not the meaning of “ beyond all talents;” and I am by no means satisfied with the exposition, I must give it up.

455. “ *What both you spur and stop.*”

This kind of *ellipsis*, says Mr. Malone, is com-

mon in these plays; but there is, here, no ellipsis, though somewhat of a transposition from the natural structure of the sentence:—what, at the same time, you urge and restrain; what you seem, at once, desirous and reluctant to reveal.

456. “—— *Not I,*
Inclin'd to this intelligence, pronounce
‘The beggary of his change,’ &c.

“I not do” has been noted as vicious, though not uncommon idiom:—this is still worse, “not I pronounce,” as admitting a sense different from what is designed—not I, but *some other does* pronounce, &c.

459. “*For such an end thou seek'st.*”

This is imperfectly expressed; it should be:

“For such end as thou seek'st.”

461. “*To try your taking of a false report ;*
which hath.”

How Mr. Steevens meant to repair the metre here, we can only guess, for this is his note;—“Old copy, vulgarly, and unmetrically, “taking of a.”—I suppose he designed to eject “of;” but that alone would only make bad much worse. I would adopt Mr. Capel's reading:

“To try you by a false report, which hath.”

Or may we read, “taking *off* a false report,” *i. e.* confuting the accusation.

- “—— *Which hath*
‘Honour'd with confirmation your great judg-
ment
‘In the election of a sir so rare,
‘Which you know, cannot err.’”

i. e. His venturing to try her by a false report hath had the effect of shewing, confirmed, her great judgement, in the election of a sir, &c. which (*i. e.* who) cannot err. The construction is very perverse.

ACT II. SCENE II.

466. "*I have read three hours then : mine eyes are weak.*"

"Hours," in this line, may be either a monosyllable or a dissyllable; but I rather think it is the latter :

"I have read three howers then : mine eyes are weak."

467. "——— *Fresh lily !*

"And whiter than the sheets !"

Lee's fancy reversed this image of the white sheets in The Massacre of Paris :

"Her bed, her covering, nay, her sarcenet sheets

"Were black ; and, for the weather's heat,

"Were roll'd beneath the beauties of her breast."

468. "——— *White and azure, lac'd*

"With blue of heaven's own tinct."

White and azure refers to the general complexion of the object—white, with a mixture of azure, white, *laced* with blue, &c.

468. "——— *But my design ?"*

i. e. But to my design or purpose, the business

for which I came hither, namely, to note the particulars of the chamber.

469. "——— *Such*

" *The adornment of her bed:—The arras,
figures,*

" *Why, such, and such.*"

This should be the language of a person who was giving *directions* to *another* to take notes of what he himself at present could not see.—Iachimo, on the spot, and in the act of noting, would have named the express things. There is here, I think, manifest corruption.

470. "——— *This will witness outwardly,*

" *As strongly as the conscience does within,*

" *To the madding of her lord.*"

Conscience, here, implies apprehension, internal persuasion.

472. " *One, two, three.*"

We must either suppose that Iachimo was four hours in the trunk, or that the clock was wrong, or the maid mistaken, who told her mistress, at the beginning of the scene, that it was not yet midnight.

SCENE III.

477. " *Unpaved eunuch.*"

un. paved

This is a very whimsical expression.

479. "——— *His goodness forespent on us*

" *We must extend our notice.*"

i. e. His goodness, having been forespent or paid of old; he now, indeed, seems as an enemy,

but he was once a friend : the sentence is parenthetical.

480. " ——— *The thanks I give,
" Is telling you that I am poor of thanks,
" And scarce can spare them."*

Hamlet expresses himself in similar terms :
" Beggar that I am, I am even poor in thanks."

482. " *Though it be allow'd in meaner parties,
" ——— To knit their souls
" ——— In self-figur'd knot;
" Yet you are curb'd from that enlarge-
ment by
" The consequence o'the crown."*

Thus, too, in Hamlet, Laertes argues with Ophelia :

- " ——— His will is not his own,
" For he himself is subject to his birth;
" He may not, as unvalued persons do,
" Carve for himself; for on his choice depends
" The safety and the health of the whole state."

483. " ——— 'Shrew me
" *If I would lose it for a révenue."*

The word "révenue" is differently accentuated in these works, to suit the metre.—In Hamlet we find the accent on the second syllable :

" That no révenue hast, but thy good spirits," &c.

484. " *She's my good lady; and will conceive, I
hope,
" But the worst of me."*

Imogen may mean, she hopes the queen will consider her not to be worse than she is; but I

rather think she speaks here with a loftier spirit, and to challenge the queen's hatred, as if she had said, I wish your mother to think as unfavourably of me as she can.

SCENE IV.

485. *Philario's House.—Enter Posthumus and Philario.*

According to Mr. Eccles's regulation, this Scene should begin the 3d Act.

489. "——— *Gains, or loses,*
 Your sword, or mine; or masterless leaves
 both
 To who shall find them."

i. e. To him who shall find them :—the ellipsis is unwarrantable; I would propose :

"To him, shall find them."

"——— *My circumstances,———*
 Must first induce you so believe: whose
 strength
 I will confirm with oath."

We should, perhaps, more properly read,

"Induce you to *belief*, whose strength," &c.

492. "*This is her honour !*"

Dr. Johnson says, this is ironically uttered ; but I rather interpret it, the earnest abruption of impatience, to bring Iachimo to the point,—this is *a question about HER HONOUR*; have done with idle circumstances, and confine yourself to that particular object.

“ —— *If you can,*
Be pale.”

I cannot agree in Dr. Johnson's explanation of this passage, “if you can forbear to flush your cheek with rage.”—I rather think Iachimo would say, “then if you are liable to conviction, and susceptible of disgrace; if your countenance *can be wrought to change, by any thing*, let this evidence of your shame *make you pale with despair.*”

ACT III. SCENE I.

502. “ *No more such Cæsars :—other of them may have crooked noses ; but, to owe such straight arms none.*”

I believe a quibble is here intended, and the second implication of arms, to be the prompt and direct operation of Cæsar's wars.

504. “ —— *Of him I gather'd honour ;*
Which he, to seek of me again, perforce,
Behoves me keep at utterance.”

This sentence is rather violently elliptical :—of him I gathered honour, which he, *being now about* to take from me again, *it* behoves me to preserve or maintain to the last extremity.

505. “ —— *I am perfect.*”

A stage phrase, implying, I am fully informed or instructed in the case.

SCENE II.

506. " ——— *Such assaults*
" As would take in some virtue."

As would bring within its influence some rate or measure of virtue.

509. " ——— *Lovers,*
" And men in dangerous bonds, pray not
alike."

"Men in dangerous bonds" pray to be released from them, but "lovers" pray for the continuance of their bondage.

511. " ——— *Mine's beyond beyond."*

i. e. It exceeds excess, goes beyond what seemed extreme.

SCENE III.

514. " *A goodly day not to keep house with such*
" Whose roof's as low as ours."

This is a day to allure abroad those who have no more temptation for staying at home than our humble house affords.

- " ——— *Stoop, boys."*

Some correction is clearly necessary: "sleep," the reading of the old copy, cannot be right—I incline to read *see* boys, with Rowe: it surely was not necessary for Belarius to caution the young men to stoop, in order to come through the entrance of the eave which they so frequently passed. I do not think sweet is the right word.

LORD CHEDWORTH.

516. "*Richer, than doing nothing for a babe.*"

Mr. Chalmers, in his Supplemental Apology for the Believers, &c. explains "*babe,*" here, *babee*, the Scotch coin. I believe there are not many readers who will agree with him.

518. "*Doth ill deserve by doing well.*"

"To deserve" seems here to imply "to incur:" perhaps the sense is, the warrior, when most successful, will often incur, and must endure with patience, the censure of mankind.

"*Doth ill deserve by doing well.*"

Doth deserve censure in success. B. STRUTT.

520. "*These boys know little, they are sons to the king,*

"*Nor Cymbeline dreams that they are alive.*"

The first part of this sentence being affirmative, the negative conjunction is wrong. Concord requires, "And Cymbeline dreams *not*."

"——— *This Polydore.*"

I incline to read "*Paladour;*" but whether Paladour or Polydore be the right name is of little consequence. I cannot, however, agree with Mr. Steevens that, because Otway has denominated one of his characters in the Orphan, Polydore, and may perhaps have taken some hints for the conversation between Acasto and his sons, it is *evident* that he thought Polydore the true reading, or that he thought at all about the matter.

LORD CHEDWORTH.

SCENE IV.

527. "—— *All good seeming,
 " By thy revolt, O husband, shall be thought
 " Put on for villany."*

A thought like this, we meet with in Much Ado About Nothing :

- " For thee I lock up all the gates of love,
 " And on my eye-lids shall conjecture hang,
 " To turn *all thoughts of beauty into harm*,
 " And never shall it more be gracious."

528. "—— *Thy master is not there."*

Imogen might properly enough consider herself as excluded from the heart of Posthumus ; but it does not, by any means, appear that Posthumus has lost his place in hers.

529. "—— *Princely fellows."*

Princes, my equals or companions.

- " *It is no act of common passage, but
 " A strain of rareness."*

The act of her death, I suppose Imogen alludes to.

533. " *Our Britain seems as of it, but not in it."*

Seems not a part, but an appendage.

535. " *You made great Juno angry."*

By emulating her pomp and state.

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SCENE VI.

549. "—— Cold meat ;——we'll browse on
that."

"Browse," for "eat," simply.

552. "That nothing gift of differing multi-
tudes."

That gift of nothing—that worthless gift, &c.
"Differing multitudes," I suppose, is "the dis-
cordant rabble."

ACT IV. SCENE II.

559. "This youth, howe'er distress'd, appears,
he hath had
"Good ancestors."

"Appears," for *shews*.

561. "—— Let the stinking elder, grief,
untwine
"His perishing root, with the increasing
vine !"

The obscurity of this passage seems to be in
the improper use of the preposition "with,"
which stands for *from*. Untwine his root which
was convolved with the vine.

562. "To who ?"——

Such errors as this ought to be silently cor-
rected in the text.

570. "*We'll hunt no more to-day.*"——

But they had not hunted at all to-day.—This is a mistake of the poet.

573. "—— *I had rather*
 " *Have skipp'd from sixteen years of age*
 to sixty,
 " *To have turn'd my leaping time into a*
 crutch,
 " *Than have seen this.*"

I would rather have changed my youth for old age, and my agility for decrepitude.

"—— *O, melancholy !*
 " *Who ever yet could sound thy bottom ?*
 find
 " *The ooze, to show what coast thy slug-*
 gish crare
 " *Might easiliest harbour in ?*"——

"Crare," which has caused so much controversy, I take to mean the *person* afflicted with melancholy. For "easiliest," I would read *easiest*.

578. "—— *Where shall's lay him ?*"

This barbarism we find again in the fifth act :

"Shall's have a play of this ?"

And, indeed, the frequency of grammatical outrages occurring in this play may be considered as an additional proof of the spuriousness of a great portion of it.

579. "—— *Reverence,*
 " *(That angel of the world,) doth make*
 distinction
 " *Of place 'tween high and low.*"——

That angel of the world's creating : factitious.

" *Thersites' body is as good as Ajax,
When neither are alive.*"

" Are" should have been corrected to *is*.

582. " *The herbs, that have on them cold dew
o'the night,
Are strewings fitt'st for graves.—Upon
their faces.*"

Faces, I believe, are the faces of the graves.

583. " *These flowers are like the pleasures of
the world :
This bloody man, the care on't.*"——

" The care on't." I believe there is a double meaning here—" care," for object of attention, in being thus covered with the flowers; and, trouble, vexation, unhappiness.

" —— *I hope, I dream ;
For, so, I thought I was a care-keeper,
And cook to honest creatures : But 'tis not
so.*"

For in the same manner I dreamed I was a cow keeper; and this I hope is likewise a dream.

" —— *But his Jovial face.*"

Thus in Hamlet :

" The front of Jove himself."

584. " *Struck the main-top !—O, Posthumus !
alas.*"

This is the only line of twenty, occurring in this play, where the accent rests on the first syllable of Posthumus; in all the others it is decidedly

(or by probable inference in the few imperfect lines) Pōsthūmus. Mr. Steevens, in a remark, omitted in Mr. Reed's edition, upon a passage, in Pericles, Prince of Tyre, made a strange mistake, in asserting that this name in Cymbeline is always Posthūmus, and not Pōsthūmus.

But the false accentuation so prevalent in this play is not without authority; in Warner's Albion's England the same objection occurs more than once, both in Posthumus and Arviragus:

"Posthūmus Sylviūs did succeed; Launia was his mother;

"And Saturpe him: from mother thus Posthūmus lacked not.

"Anchises he Æneas had; of him Posthūmus came;

"Duke Arvirāgus using then the armour of the king,

"And through his gentle victorie, bound Arvirāgus still."

586. "*I fast, and pray'd.*"——

Milton has "uplift," for uplifted, in Paradise Lost:

"With head uplift above the waves, &c.

SCENE III.

591. "—— *And shall perform.*"

It should be—"and will perform."

592. "*To yield me often tidings.*"——

I am doubtful whether "often," here, is an adverb or an adjective—to yield tidings fre-

quently, or to yield frequent tidings ;—if it be the adjective, it is not singular ; for we find in *As You Like It*—

“ ——— My often rumination.”

593. “ *Wherein I am false, I am honest ; not true, to be true.*”

A similar play upon words occurred before, in the second act :

“ ——— Doth ill deserve, by doing well.”

The thought is like,

“ To do a great right, do a little wrong.”

And

“ I must be cruel only to be kind.”

SCENE IV.

595. “ *Never bestrid a horse, save one, that had
“ A rider like myself, who ne’er wore rowel
“ Nor iron on his heel.*”

I never rode a horse, but such a one as (belonging to a rustic like myself) was untrained to exercise—it should be “or iron,” &c. “nor” disunites the kindred ideas of the spur, *rowel* and *iron*.

ACT V. SCENE I.

597. “ ——— *Better than themselves.*”

As this relates to the apostrophis’d, “married ones !” it surely should be “yourselves.”

" *No bond, but to do just ones.*"

(There is) no bond, &c.

Milton makes use of a similar ellipsis :

' A dungeon horrible, on all sides round
" As one great furnace flamed ; yet from those
flames

" No light, but rather darkness," &c.

i. e. No light (proceeded.)

600. " ——— *Thus, unknown,*
" *Pitied nor hated.*"

The abrupt introduction, thus, of the negative conjunction, without a leading negative, has been remarked already as unwarrantable : " not," or " neither," is necessary before " pitied."

SCENE III.

604. " ——— *An ancient soldier, ———*
" ——— *Who deserv'd*
" *So long a breeding, as his white beard*
" *came to.*"

Who deserved to have lived so long as his beard indicated. B. STRUTT.

605. " *With their own nobleness ———*
" ——— *Gilded pale looks.*"

Flushed their cheeks with shame or emulation. Lady Macbeth says,

" ——— If he do bleed,
" I'll gild the faces of the grooms withal."

See a note of Mr. Henley's on " the gilded puddle," first act of Antony and Cleopatra.

SCENE IV.

610. "——— *He had rather.*"

This corruption of "he would rather" has been noted already. See Dr. Lowth's grammar.

618. "*'Tis still a dream ; or else such stuff as madmen*

"Tongue, and brain not ; either both, or nothing :

"Or senseless speaking, or a speaking such

"As sense cannot untie."

If it could for a moment be supposed that *Shakspeare* ever allowed such nonsense as is here alluded-to, to be associated or incorporated with any work of his, this may be considered a very proper comment by him upon it.

619. "*Fear no more tavern bills ; which are often the sadness of parting, as the procuring of mirth.*"

This is imperfectly expressed : I suppose the meaning is—that tavern bills are as often, when the hour of payment comes, the motive of sadness, as the articles which compose them had before been of mirth.

621. "*I never saw one so prone.*"

Prone implies addiction—prompt or natural inclination ; in which sense the word occurs in *King Henry VIII.* Act 1, 189, and in *Measure for Measure*, Act 1, 273.

625. "*When she had fitted you.*"———

When she had *prepared* you ; made you ready for her purpose.

627. "*Though he have serv'd a Roman.*"

This is not the subjunctive sense ; it should be, "Though he has serv'd a Roman—" the particles "though," and "if," denoting, sometimes as they both do, the subjunctive mood, are often carelessly mistaken as the absolute signs of it.

"——— *Your life, good master,
Must shuffle for itself.*"

This ingratitude of Imogen does not at all suit with her general character, and is, perhaps, an additional argument, to many which I think are obvious, that much of this play is spurious.

629. "*Thou'lt torture me to leave unspoken
that
Which, to be spoke, would torture thee.*"

Cymbeline had commanded Iachimo to *speak*, on pain of the torture, and Iachimo replies, that it would be torture to him *not* to speak ; the sense, therefore, requires that the passage should proceed thus :

"Thou'dst torture me to leave unspoken that
Which, to be spoke, *will* torture thee."

631. "——— *For feature, laming
The shrine of Venus.*———

But Posthumus, on the occasion referred to, gave no such extravagant description of his mistress ; and, as Iachimo at this time has renounced imposture, there is an evident inconsistency in the passage.

633. " ——— *It is I*
" That all the abhorred things o'the earth
amend,
" By being worse than they." ———

This thought is introduced in King John, Act 4, Scene 3 :

- " All murders past do stand excus'd in this ;
 " And this, so sole and so unmatched,
 " Shall give a holiness, a purity,
 " To the yet unbegotten sin of time,
 " And prove a deadly bloodshed but a jest,
 " Exempl'd by this heinous spectacle."

634. "*Shall's have a play of this ?*" ———

In the fourth act we found this barbarism before :

- " ——— Where shall's lay him ?"

637. "*I had a feigned letter of my master's.*"

Pisanio is unwilling to disclose to the king the savage jealousy of Posthumus : the letter was not feigned.

639. "*The whole world shall not save him.*"

The king is in a very vindictive and ungrateful humour.

640. " ——— *Those arts they have, as I*
" Could put into them." ———

The instances of harsh construction and false grammar that abound in an unusual measure in this play, are, I think, chiefly to be ascribed to sophistication.

641. " ——— *Beaten for loyalty*
" Excited me to treason." ———

This is a very vicious expression—the passive participle is made the nominative noun: it should be—“*the being beaten*,” &c.

643. “——— *O rare instinct !*”

Here, contrary to general usage in these works, instinct has the accent on the first syllable.

645. “——— *Made you finish.*”

“Finish,” for “die,” occurred before.

“——— *Take that life,*———

“*Which I so often owe.*”

i. e. Which I so often have forfeited : but it is strangely expressed.

It will be impossible for me to entertain a belief that the whole of this play, or even a very large portion of it, is of the hand of Shakspeare, or of *any one* author: it seems sometimes to be a little in the style of Beaumont and Fletcher, and sometimes, in places, perfectly in the style of the author of the obscure and unintelligible parts of the *Tempest*; which no attentive critic can possibly attribute to our poet, after a perusal of his earliest works, wherein no crudities are to be found.

B. STRUTT.

TIMON OF ATHENS,

ACT I. SCENE I.

5. *Timon's House.—Enter Poet, Painter, Jeweller, Merchant, &c.*

It is clear the dialogue was intended to be metrical; but it has been miserably deranged: the commencement might be regulated in some such way as this:

Poet. "Good day, good sir."

Paint. "—— I'm glad to see you sir."

6. "*A most incomparable man; breath'd as it were.*"

There is no force or use in the word "most," before "incomparable;" and, as it only loads the verse, it should be dismissed: the line would be complete,

"Incomparable man; breath'd as it were," &c.

7. "*He passes,*" &c.

This is lame: I suppose it was written,

"*Indeed, he passes.*"——

Jew. "—— I have a jewel here."

Again the metre wants regulation.

Mer. "—— 'Tis a good form."

Jew. "And rich : here is a water ; look you."

Paint. "—— You
"Are rapt, sir, in some work, some de-
"dication."

8. "*Our poesy is as a gum, which oozes.*"

Which flows naturally forth—is not with violence *extracted*.

"—— *Our gentle flame*
"*Provokes itself, and, like the current, flies*
"*Each bound it chafes.*"

The allusion seems to be to the retreat of the waters, after their assault upon the shores ; but congruity, as Mr. Henley remarks, is not, perhaps, to be looked for in the language of this poetaster.

9. "*Let's see your piece.*"

The metre is defective—we might read :

Poet. "Let's see your piece."

Paint. "—— *It is a goddly piece.*"

10. "—— *How this grace*
"*Speaks his own standing.*"

Perhaps the obscurity of this passage was designed in the affected expression of the poetaster, and yet the remainder of the speech is of a very different character :

"—— What mental power
"This eye shoots forth ! how big imagination
"Moves in this lip."——

12. "*How this lord's follow'd.*"

To this hemistic might be added, with a sup-

plementary word or two, that other, in the Painter's next speech :

" ——— Look *you now, there's more.*"

14. "*Glib and slippery creatures,*"

Means, I believe, loose, pliant, unsteady people—such as are not to be relied on.

" *The glass-fac'd flatterer.*"

Dr. Johnson's interpretation is elegant and ingenious ; but, I believe, the glass-fac'd flatterer is, rather, he who by his looks flatters his patron, as a mirror does the vanity of those who are fond of composing their countenances at it.

15. " ——— '*Tis conceiv'd to scope.*"

i. e. Says Dr. Johnson, properly imagined, appositely, to the purpose : but is it not rather widely, extensively imagined ?—is it not " the big imagination," of which we heard a little before ?

16. " ——— *Through him*
" *Drink the free air.*" ———

This, I believe, means no more than that these flatterers affected to hold their existence as dependent on Timon, and to breathe the common air only by his permission.

17. " '*Tis common.*"

This fragment might be admitted into the following line, by withdrawing from the latter the epithet " moral," which is unnecessary :

" '*Tis common, a thousand paintings I can shew.*"

18. "——— *Mean eyes have seen*
"The foot above the head."———

I take the sense of this to be, that *intermediate, indifferent* spectators have seen such revolutions as lower greatness to humility, and raise the foot above the head.

"*Imprisoned is he, say you ?*"

"Is he" has been interpolated, to spoil the metre.

19. "*I am not of that feather, to shake off*
"My friend when he must need me."

I believe the poet wrote, "when he *most* needs me."

"*Your lordship ever binds him.*"

I suppose some words have been lost ; perhaps these :

"——— *To be grateful.*"

Again an awkward hemistic, which might have been made up thus :

"*All health and happiness attend your honour.*"

What follows is deranged. We might regulate :

Tim. "I have so ; what of him ?"

Old Ath. "——— Most noble Timon,

"*I pray your honour, call the man*
before thee."

"*Here, at your lordship's service,*"———

Perhaps,

"*I'm here, so please you, at your lordship's*
service."

20. "*Therefore he will be, Timon.*"

This certainly affords the meaning, therefore he will *continue* to be honest; but the deficient measure shews that something has been lost—perhaps,

"Therefore, *in this*, he will be *honest*, Timon."

21. "*She is young and apt.*"

Further deficiency and disorder:—perhaps,

"*Alack, my noble lord*, she's young and apt."

Again:

"And dispossess her all."

Tim. "——— How shall she be

"Endow'd, if mated with an equal husband?"

23. "——— *Your jewel*

"*Hath suffer'd under praise.*"

Hath (I suppose) endured a load or burthen of commendation.

"——— *Your jewel*

"*Hath suffer'd under praise.*"

The praise which has been so lavishly bestowed on your jewel has proved of disservice to it, *viz.* by preventing its sale: the idea raised of its excessive costliness having deterred people from offering themselves as purchasers.

LORD CHEDWORTH.

More disorder in the metre.

"Which all men speak with him."

Tim. "——— Look who comes here,

"*Sour Apemantus*; will ye *now* be chid?"

Enter Apemantus.

"We'll bear e'en with your lordship;
he'll spare none."

Again—

"*Why*, are they not Athenians?"

Tim. "—— Yes."

Apem. "—— Then I

"Repent not."

Jew. "—— You *do* know me, Apemantus."

Tim. "Thou art proud, Apemantus; *passing*
proud."

Apem. "Of *nought* so much as that I'm not
like Timon."

Most of the speeches following are inveterate prose.

26. "*How likest thou this picture?*"

Apem. "*The best, for the innocence.*"

By innocence, I believe, Apemantus would intimate that the picture was destitute of spirit and expression.

27. *Apem.* "*That I had no angry wit to be a lord.*"

I do not perceive that any of the attempts to explain this passage has been successful; the best I can make is this:—Apemantus, who is unrestrained by any rules of decorum or respect, to this question of Timon's, "Wherefore should you hate yourself, being a lord?" replies, "Because, being a lord, I should of course be destitute of that wit which I can now apply, with due indignation, against so despicable a distinction."—Apemantus would infer that sense and title are incompatible things. "To be a lord," for *by* being, or *in* being, a lord.

29. "—— *I am joyful of your sights.*"

Timon seems here to have adopted the quaint style of the poet in expressing thus the common compliment, *I am glad to see you* ; in the same manner as Hamlet amuses himself, with conforming to the diction of Osrick.

"Most welcome, sir." (*They salute.*)

Apem. "—— So so ; there, *bravely carried.*

"Aches contract," &c.

"*And all this court'sy ! The strain of man's bred out*

"*Into baboon and monkey.*"

What sort of a line and half have we here ? I would regulate :

"And all this courtesy ! The strain of man

"*Is bred out into a baboon, and a monkey.*"

And again :

"*Most hungrily on your sight.*"

"—— *Right welcome, sir.*"

This is no metre : we might read,

"Most hungrily *upon* your sight."

Tim. "—— Right welcome."

31. "—— *No meed, but he repays.*"

As "meed" stands here for *merit*, so "merit" is introduced, in another place, for *meed*.

"*All use of quittance.*"

"Use," here, I believe, implies something more than Dr. Warburton's interpretation, "customary return in discharge of obligation : " it means, I think, *usance*, in the utmost latitude,

i. e. usury; for the gift "breeds the giver an excessive return."

"*I'll keep you company.*"

This hemistic I take to be interpolated by the player, who was resolved to say something at his exit.

SCENE II.

32. "——— *There's none*

"*Can truly say, he gives, if he receives:*

"*If our betters play at that game, we must not dare*

"*To imitate them; faults that are rich, are fair.*"

There is here, I believe, a scriptural allusion—"the Lord giveth, and he taketh away." The dignity of him who commits a fault, makes the fault itself look graceful:—but if the sense be clear the metre is corrupt: we might order it thus:

"If *that* our betters play that game, we must

"Not dare to imitate them *in it*: faults

"That rich are, fair are."

Vent. "——— a noble spirit!"

Tim. "——— Nay, lords,

"*Your ceremony was but devis'd at first*

"*To set a gloss on faint deeds, hollow welcomes.*"

34. "*Than my fortunes to me.*"

This unmetrical hemistic and the other following it want regulation.—Will this be accepted?

"*Than are my fortunes unto me.*"

1st Lord. "——— My lord,

"*We are deeply yours and always have
confess'd it.*"

Again :

"You shall not make me welcome ; *I hate wel-
come :*

"I come," &c.

Again too :

"*But yon man's ever angry, and with all.*"

35. "*For he does neither affect company,
Nor is he fit for it, indeed.*"

Unless we place the accent, contrary to all usage, upon the first syllable of "affect," the metre is not to be found in the first of these lines ; and something has dropped from the second : we might thus correct :

"For he does neither company affect,

"Nor is he, *at all*, fit for it indeed."

Apem. "*Well, let me stay at thine own peril,
Timon.*"

36. "*It grieves me, to see so many dip their
meat*

"*In one man's blood ; and all the madness is,*

"*He cheers them up, too.*"

If the sense is disputable, the metre is, incontestably, depraved : I would propose, by a common ellipsis in the first line,

"It grieves me, see so many dip their meat

"In one man's blood ; and all the madness is,

"He cheers them up too ; *urges them unto't.*"

Dr. Johnson's application of the practice in the

chase is a mere sophism:—the hounds dipping their mouths in the blood of the animal they kill, is not dipping their *meat*: neither can it be said, in any just reference to Timon, that it is the animal, but rather the huntsman who cheers the hounds. The only sense I can extract from the passage, as it stands, is this, so many feed luxuriously, or “sauce their meat” at the expence of one man, whose very “blood” (means of living) must at length be exhausted by them; and yet he preposterously encourages them to proceed in his destruction.

“ ——— If I

“ *Were a huge man, I should fear to drink at meals.*”

This is pretty versification: I suppose it was,

“ *Were I a huge man, I’d fear drink at meals.*”

i. e. According to a warranted ellipsis,

“ ——— I should fear to drink.”

38. “ *Amen, so fall to’t.*”

This is deficient by a foot and a half.—I suppose the words missing were,

“ *Amen, say I, and so fall to’t.*”

39. “ *We should think ourselves for ever perfect.*”

Dr. Johnson’s interpretation of “perfect” (arrived at the height of perfection), I believe is incorrect: it means, I think, no more than, satisfied, free from uneasiness or solicitude; in which sense the word occurs in Macbeth:

R. 3

"Then comes my fit again, (the disorder of my
anxious apprehensions)

"—— I had been perfect else."

43. "*Hey day, what a sweep of vanity comes
this way!*

"They dance! they are mad women."

Does the editor give us this for metre? I suppose it should be,

"*Why, heyday! what a sweep of vanity*

"Comes this way dancing! They are mad women."

44. "*We make ourselves fools, to disport ourselves;*

"And spend our flatteries, to drink those men,

"Upon whose age we void it up again,

"With poisonous spite, and envy."

The meaning of this passage is to me not at all obvious; yet the commentators have passed it by in silence.—I cannot explain it otherwise than by "drink those men," understanding, compliment them, while the bottle is in circulation, drink their healths; and, by taking "age," to imply, as well a decline *from prosperity*, as an advancement in years.

In many parts of the dialogue in this play, the attempt to exhibit correct metre may appear not only fruitless but absurd: yet where the writer, whoever he might be, was composing in verse, there can hardly be a doubt he would have given the necessary numbers: I would regulate the text, here, after

"And entertain'd me with my own device.

"I am to thank you for't."

1st Lad. "——— My lord, you take us,

"E'en at the best."

Apem. "——— Faith, for the worst, is filthy,
"And would not hold *the* taking-in, I doubt me."

Tim. "Ladies, *pray tarry* ; there's an idle banquet

"Attends you ; please you to dispose yourselves."

All Lad. "Most thankfully, my lord."

Tim. "——— *Here*, Flavius !"

Flav. "My lord."

Tim. "——— The little casket bring me hither."

Here, I apprehend, Flavius pauses, in honest reluctance, and gives Timon reason to suppose his orders were not exactly understood, who therefore repeats,

"*The casket !*"

Flav. "——— Yes, my lord, more jewels yet !

"*There* is no crossing him in's humour now."

46. "*'Tis pity, bounty had not eyes behind ;*

"*That man might ne'er be wretched for his mind.*"

It is pity that Generosity should not *reflect*, and avail itself of experience, so as to prevent a man's becoming a sacrifice to the *nobleness of his disposition*.

47. "*Where be our men ?*"

"——— *Here*, my lord, in readiness."

"—— Here, *sir*, in readiness."

Timon's speech following this is miserably lame and prosaic; but if it is to be measured, let it have fair play :

2d Lord. " Our horses."

Tim. " —— O, my *good* friends, I have *yet*

" One word to say; look you, my lord,
I must

" Entreat *that* you will honour me so
much

" As to advance this jewel; pray accept,

" And wear it, kind my lord."

1st Lord. " I am so far already in your gifts."

2d Lord. " —— *And I.*"

3d Lord. " —— *And I.*"

4th Lord. " —— *And I.*"

5th Lord. " —— So are we all."

" *Near? why then another time I'll hear thee.*"

We can here count ten syllables, indeed, but find nothing like metre: I would propose :

" *Me! near! why then another time I'll hear thee.*"

48. " *I pr'ythee, let us be provided.*"

The defective measure, and the sense of the context, shew that a rhyme was intended here : at some other opportunity, says Timon, I will hear thee, but

" I pr'ythee let us be provided *now*,

" To shew them entertainment."

Flav. " —— I scarce know how."

" *He commands us to provide, and give great
gifts,*

" *And all out of an empty coffer.*"

It is not always in the power of an editor to repair a corrupted passage, or produce metre from a combination of words incorrigibly prosaic; but, I apprehend, he is no where justifiable in counting out syllables merely, and putting into the page, as a quintameter, a line without the cadences necessary to constitute verse.—If the order of the words will not conform to measure, they should, doubtless, be set down as prose:—in the present instance perhaps we might regulate :

“ *Here he commands us to provide and give
Great gifts, and all out of an empty coffer.*”

49. “ *To shew him what a beggar his heart is.*”

As this awkward rhyme appears to be accidental; I think it would be usefully removed by transposition :

“ *To shew him what a beggar is his heart.*”

Again, the measure wants correction :

“ *—— He owes*

“ *For every word; he is so kind, that he now,*
 &c.

That should be taken away.

“ *Well, would I were gently put out of office*

“ *Before I were forc'd out.*”

Why should such a disposition of words assume the form of verse? We might, by an easy transposition, restore the first line to measure, and guess at the deficiency of the other :

“ *Well, would I were put, gently, out of office,
Before I were forc'd out, and ruin overwhelm us.*”

Again :

“ *I bleed inwardly for my lord.*”

Tim. “ *—— You do yourselves.*”

I repeat that, if the text will not afford metre, it should not assume a metrical shape : perhaps it should be,

“ *My heart bleeds for my lord.*”

Tim. “ ——— You do yourselves——

“ *Here is, my lord, a trifle of our love.*”

“ *O, he is the very soul of bounty.*”

Here are ten syllables, indeed, if we count them, but no verse. The words of an advertisement in a newspaper might as well be reckoned by the syllables, and inserted, with an exact ten to each line, as heroic verse. Again :

50. “ *You may take my word, my lord ; I know no man.*”

We should read :

“ *Sir, you may take my word, I know no man,*
 &c.

50. “ ——— *I'll call on you.*”

I believe this was, “ I'll call you,” according to a mode of speech not unusual with Shakspeare and the writers of his time, and still prevailing in Ireland, for “ I'll call upon you ;” and the metre requires some such correction :

“ I'll tell you true ; I'll call you.”

Lords. “ ——— None so welcome.”

“ I'll call you” is, elliptically, I give you a call.

“ ——— *'Tis not enough to give ;*

“ *Methinks, I could deal kingdoms.*”

Sir T. Hanmer, instead of “ methinks,” proposed *my thanks*, a change so plausible that Dr. Johnson adopted it ; and, though I believe the

original text is right, Mr. Steevens, I think, was called upon to defend it more effectually than he has done. What chiefly wants to be reconciled is, the phrase, "'tis not enough to give," which the latter critic interprets, *what I have already given is not sufficient on the occasion*, a meaning that the construction will by no means admit of. "'Tis," *i. e. it is*, does not, nor cannot refer to *what he had already given*.—The expression is colloquially elliptical, and implies, all my stock of wealth is not sufficient for the claims (in your deservings) upon my bounty. "'Tis not enough" has the power of *there's not enough*:—"it," in certain situations, is often of ponderous inference; In Othello,

"—— If *it* were now to die,
 "'Twere now to be most happy,"

implies, if *this* were the allotted time for my death, the occasion would furnish the consummation of my happiness.

"—— All thy living
 "Is 'mongst the dead."

This reminds me of what I once heard Mr. Burke say, in compliment to Mr. Hickey, the sculptor, upon perusing the design of a monument by that artist, "You, sir, live by the dead, and the dead live by you." Mr. Burke, perhaps, recollected the inscription on the statue of Niobe, "The Gods, from life, caused me to become stone: Praxitiles, from stone, has restored me to life."

"—— All the lands thou hast
 "Lie in a pitch'd field."

The conceit here extends a little further than

Dr. Johnson's remark, "a pitched field, and a land defiled or polluted;" it also takes in the idea of defiles or narrow passes; and, probably, too, for where will the poet stop, when a quibble is before him? land occupied by soldiers.

51. "*All to you.*"

i. e. Says Mr. Steevens, all good wishes, or all happiness to you; and he adds—so in *Macbeth*, *all to all*; but it is not *so*, in *Macbeth*, and I think it is not *so*, here.—When *Macbeth* utters these words, his meaning cannot be mistaken; it is, let all of us drink to Banquo, and all of us to each other.—In the present case I suspect corruption, which the disorder in the metre seems to confirm, I suppose it was written:

"—— So infinitely endear'd."

Tim. "*I to you all; more lights.*"

Lord. "—— The best of happiness."

"*Ready for his friends.*"

When Mr. Steevens went about to repair the metre here; he might have furnished some better expedient than the placing such a word as *ever*, after "*ready.*" I suppose the poet wrote:

"*Still ready for his friends.*"

52. "—— *Give thyself away in paper.*"

I think Dr. Farmer's suggestion is *proper*.

53. "*An you begin to rail on society once.*"

Is this presented by the editor as an heroic verse? A different arrangement is necessary for the metre:

"An once you *do* begin rail on society."

Again,

*"Thou'lt not hear me now,—thou shalt not then,
I'll lock," &c.*

is mere prose, and requires some such correction as Mr. Steevens has offered.

ACT II. SCENE I.

54. *"And late, five thousand to Varro and to Isidore."*

This wants reduction :

"And late five thousand ; Varro, t' Isidore."

"If I would sell my horse, and buy twenty more."

This is wrong, as the redundancy indicates: it should be,

"If I would sell my horse, and twenty buy,

"Better than he," &c.

Or else, as Theobald proposed :

"—— And ten more buy."

56. *"—— His fractured dates."*

i. e. Broken engagements, bills not paid as they became due.

57. *Sen. "I go, sir !"*

This was nothing but a careless repetition of Caphis's last words, by the transcriber, and should not be suffered to disfigure the text, without communicating a particle of sense :

Caph. "I go, sir."

Sen. "——— Take the bonds along with you."

60. "*Here comes the lord.*"

Instead of these words, which overburthen the verse, I suppose we should read :

"He comes." (Enter Timon, &c.)

Again :

"*My Alcibiades.—With me? What's your will?*"

"What's" should be ejected.

"Go to my steward, he will answer you."

Some words, like these supplied, I suppose, have been lost.

The deficiency of quantity in Isidore's speech, which Mr. Steevens would supply by the introduction of the word "lordship's," I should rather repair this way, taking it to be interrupted by the importunity of the next speaker :

"He humbly prays your speedy payment
of——"

Caph. "If you did know," &c.

61. "*Give me breath.*"

I suspect that something has been lost, here ; Caphis, I suppose was pressing——

Tim. "——— Give me breath."

"My lord, entreated you to——"

66. "——— *Artificial one.*"

"Artificial," for *creative*, having the power to produce or make ; as in the *Midsummer Night's Dream* :

"We, *Hermia*-like, two artificial gods,
 "Created, with our needles, both one flower."

68. "—— *I did endure*
 " *Not seldom, nor no slight checks.*"

"Seldom" is here an adjective, as, in *As You Like It*, we find "often" to be.

"—— *My often rumination.*"

69. "—— *Let all my land be sold.*"

This is *too much*—we should read :

"To pay your present debts."

Tim. "—— *Sell all my land.*"

"*How goes our reckoning.*"

Some words, I suppose, followed here, like these :

"—— *That should well be thought on.*"

70. "*If you suspect my husbandry, or falsehood.*"

This is a very vicious mode of expression, "suspect" is made to have at once two different meanings, to be unfixed in opinion, and to entertain an evil one; just as "doubt" is equivocally used in *Hamlet* :

"Doubt truth to be a liar,

"But never doubt I love."

It should rather be:

"If you suspect my husbandry or *truth.*"

71. "—— *Who is not Timon's ?*"

Some word, as Mr. Steevens observes, should, certainly, be supplied, to make up the verse: I would propose :

"This night englutted ! who is *now* not Timon's?"

The offered word seems necessary to the sense which is a reference to the altered condition of Timon with his flatterers.

"——— *One cloud of winter showers :*

"These flies are couch'd."

i. e. Let come, one cloud, &c. The ellipsis is common.

72. "——— *Canst thou the conscience lack,*

"To think I shall lack friends?"

"Conscience" for inward persuasion; consciousness.

"As I can bid thee speak."

"I can" should be withdrawn as a useless burden on the measure, which again falls into disorder presently : I would regulate :

"——— By these

"Shall I try friends; *and* you shall *now* perceive

"How much you do mistake my for tunes ; I

"Am wealthy in my friends: within there, ho !

"Flaminius Servilius."

Flam. "——— *Sir.*"

Serv. "——— *My lord.*"

Tim. "I will dispatch you severally ; you

"Go to lord Lucius ; to Lucullus you ;

"You to Sempronius ; commend me to their loves ;

"I am proud, say, that my occasions have

"Found time to use them toward a supply

"Of *needed* money ; *and* let the request

"Be fifty talents," &c.

73. "Go you, sir, to (my lords) the senators."

74. "For that I knew it the most general way."

"General," I believe, stands here for direct, obvious.

75. "——— These old fellows

"Have their ingratitude in them hereditary."

i. e. Entailed upon old age. Thus in the fourth act:

"Raise me this beggar, and denude that lord ;

"The senator shall bear contempt hereditary,

"The beggar lasting honour."

76. "With those five talents :—that had,—give it these fellows."

We might, by a lawful ellipsis, in ejecting "that," obtain the metre.

"I would, I could not think it ; that thought is bounty's foe," &c.

Mr. Steevens's correction is judicious ; yet the passage is still obscure, and the metre imperfect. I would propose—

"Would I could not ; that thought is bounty's foe,

"Which, free itself, does think all others so."

It is bounty, evidently, that is said to be "free itself," and to think others so too.

ACT III. SCENE I.

78. "*An empty box, sir, which, in my lord's behalf, I come to entreat your honour to supply; who, having great and instant occasion to use fifty talents, hath sent to your lordship,*" &c.

The due relationship between "who" and the antecedent belonging to it, is cut off, by the interposition of "your honour." We should read, "*he, having great and instant need,*" &c.

79. "*Is't possible, the world should so much differ; and we alive, that liv'd!*"

And we be really existing who were alive at a time so different from this.

80. "*Has friendship such a faint and milky heart,*
"*It turns in less than two nights?*"

This conceit, referring to the acescence of milk, poor as it is, has been adopted by the elegant writer of Junius's Letters; where, speaking of the perverse effect of royal interference, in behalf of a certain candidate, he says, "it drops like an acid, and *turns* the election." The thought occurs also in Hamlet:

- "—— It doth posset
"And curd like eager droppings into milk."
"*When he is turn'd to poison?*"

Some words, I suppose, are lost—perhaps,

- "—— *Let it waste him!*"

81. "*And, when he's sick to death, let not that part of nature*
"Which my lord paid for, be of any power," &c.

We might order it,

- "And when he's sick to death, let not that part
 "Of nature my lord paid for be of power,"

SCENE II.

83. "*Had he mistook him.*"

This trite departure from grammar, "mistook," for "mista'en," or mistaken, has too much countenance from writers who are supposed to be more tenacious of accuracy than our poet. But, besides this, there is an obscurity of sense in the passage: "had he mistook (or mistaken) him," seems to mean—"had he overlooked or passed by him," or had he "not taken or solicited him." It is strange language: or may we suppose that the sense is only general—had Timon mistakingly sent to me—as we say colloquially—I forget me—I bethink me—had he mistook him—*i. e.* had he been mistaken.

84. "——— *Honourable-virtuous.*"

The meaning of making a compound of honourable and virtuous, as of other such compounds in these works, I cannot discover. What virtue is not honourable?

"*So many talents.*"

I am persuaded that the text was never designed to stand thus; and the modern reading, *fifty* talents, seems to be warranted by the words in Lucius's reply—"he cannot want fifty-five hundred talents."

88. "*And kept his credit with his purse.*"

A foot is wanting here : I suppose it was,

"And kept his credit with his purse *afloat.*"

"——— *In respect of his.*"

"His," Mr. Henley supposes, refers to "lip ;" and Timon's lip ; but such a meaning, I believe, must with difficulty be extorted ; it relates, I think, obviously to the wealth or means of bounty (derived indeed from Timon) belonging to Lucius.

"*Nor came any of his bounties over me.*"

It was incumbent upon the editor either to correct this line, or apologise for its want of metre. I suppose we should read :

"Nor *e'er* came any of his bounties o'er me."

"*When he looks out in an ungrateful shape.*"

When he shews-forth—exposes himself.

"And honourable carriage *to the world.*"

89. "*I would have put my wealth into donation,
And the best half should have return'd to him.*"

By putting his wealth into donation, I understand, rendering it fit to be made a gift-of, turning it into money. The difficulty in the second line rests, as Dr. Johnson has remarked, upon the word "returned ;" but I see no great difficulty in it:—the generous stranger says, If Timon's necessity "had made use of me," (*i. e.* if he had sent to me for money,) I would, in *reply*, have *returned* him what was wanted.

90. "*For policy sits above conscience.*"

Did the editor suppose, here, as in many other instances he seems to do, that ten syllables, howsoever associated, will form an heroic line? This is no verse. I suppose it was,

"For policy *still* sits 'bove conscience."

Again :

SCENE III.

What kind of a line is this?

91. "*Has Ventidius and Lucullus denied him ?*"

And this following ?

"*And does he send to me ? three ? humph !*"

I would regulate—

"——— How ! have they denied him ?

"Ventidius ! and Lucullus, *too*, denied him !

"And does he send to me *now ! but third !*
humph !

"It shews, &c.

"I, his last refuge ! his friends, like physicians,

"Thrive, give him o'er ; must I take cure upon
me ?"

93. "*That e'er received gift from him.*"

A foot and a half is wanting ; perhaps, "*a princely gift.*"

94. "*I had such a courage to do him good,*" &c.

More prose exhibited in the shape of verse. I would read,

“ I had such a courage *then* to do him good ;
 “ But now, *to* their faint answer, this *adjoin*,
 “ Who bates mine honour shall not know my
 coin.”

‘ *The devil knew not what he did, when he made
 man politic ; he cross’d himself by’t,*” &c.

Of all the various comments on this contested passage, that of Mr. Ritson I think the most strained and inadmissible, and that of Dr. Johnson the most rational and convenient, dismissing the negative, which is a careless obtrusion of the transcriber ; but the error, I believe, is not confined to that word ; the conjunction following should be “ *but*,” instead of “ *and* ;” and I am clearly of opinion, with Mr. Steevens, that this whole speech, as well as the rest of the dialogue, was originally metrical. Will this attempt to restore the sense, as well as the measure, be accepted ?—

“ O excellent ! your lordship is *indeed*
 “ A goodly villain ; the devil knew what he did,
 “ When he *did* make man politic ; he cross’d
 “ Himself by’t ; *but then*, in the end,
 “ The villanies of man will set him clear
 “ How fairly this lord strives to appear foul !
 “ Takes virtuous copies to be wicked ; like
 “ Those *men* that, under hot and ardent zeal,
 “ Would *ruin work*, and set whole realms on
 fire.”

95. “ *Takes virtuous copies to be wicked.*”

Quotes holy texts to countenance vice, or pervert the maxims of morality. A single and short sentence from our poet himself, will, perhaps, better than Dr. Warburton’s note, explain this

passage. Antonio, in *The Merchant of Venice*, says, on a specious quotation of Shylock's—

“Mark you this—

“The devil can cite scripture to his purpose.”

97. “*Doors, that were ne’er acquainted with their wards.*”

By “wards,” I suppose, we are to understand the fixed firm posts against which the doors are closed; or is the word put to denote the intricacies of the lock—the key and the lock *never met*—the doors were continually open.

SCENE IV.

98. “*Good day at once.*”

This, *at once*, should be omitted, as only encumbering the verse.

“*I fear.*”

There is no need of this *fear*, to interrupt the metre; Lucius knew, to a certainty, what he was going to say: Philotus, in his reply, would naturally say,

“—— I’m of your *mind* for that.”

99. “*Most true, he does.*”

“Most” is superfluous; but the disorder increases. I would regulate,

“For which I wait for money.”

Hor. “—— ’Tis *indeed*

“Against my heart.”

Luc. Serv. “—— Mark you how strange it shews,” &c.

Again—

“ And send for money for them.”

Hor. “ ——— I am weary

“ Of this, *my* charge, the gods can witness
for me,” &c.

“ ——— *Five thousand mine.*”

“ Mine,” here, is a stupid interpolation.—
Varro’s servant asks the servant of Lucius what
is the amount of his demand on Timon? and is
told, distinctly, in reply, five thousand crowns.

“ *’Tis much deep.*”

This is miserably lame. I suppose the line ran,

“ *’Tis much too deep; and it should seem by the
sum,*”

“ *Your master’s confidence was above mine;*

“ *Else, surely, his had equal’d.*”

This is, indeed, not very accurately expressed;
but how Dr. Johnson, or any one else, could miss
the meaning, appears strange. Varro’s servant
had said that his master had lent Timon three
thousand crowns, and, hearing that the claim of
Lucius was five thousand, remarks, that Lucius
had more confidence in Timon than his master
had; else his master’s demand would have been
five thousand crowns also.

101. “ ——— *You do yourselves but wrong.*”

I would read, metrically,

“ Into their gluttonous maws; you wrong your-
selves.”

102. “ *O, here’s Servilius; now we shall know.*”

This is defective. I would supply,
 " O here's Servilius ; *well*, now we shall know,"

104. " *Alas ! my lord,——*"

The metre wants correction ;

" *Alas ! my lord, I,——*"

Tim. " *—— Cut my heart in sums.*"

Tit. " *Mine, fifty talents.*"

Tim. " *—— Tell out my heart's blood.*"

Luc. Serv. " *Five thousand crowns, my lord.*"

Tim. " *Five thousand drops*

" *Pay that.—What's your's?—and your's?*"

1 *Var. Serv.* " *—— My lord,——*"

2 *Var. Serv.* " *—— My lord,——*"

Tim. " *Tear, take me, coin me, and the gods
 fall on you.*

Re-enter Timon and Flavius.

" *Creditors !*" &c.

I would regulate :

" *Creditors !—devils.*"

Flav. " *—— Dear my lord,——*"

Tim. " *What if*

" *It should be so ?*"

Flav. " *—— My lord,——*"

Tim. " *—— I'll have it so ;—*

" *My steward !*"

Flav. " *—— Here, my lord.*"

Tim. " *—— Come hither, Flavius.*"

105. " *—— Be't not (in) thy care ; go.*"

The word *in* here should be *out*,

"There is not so much left to furnish out
 "A moderate table."

Tim. "——— Be't not thy care; go."

SCENE V.

106. Again the metre wants regulation :

"Most true; the law shall bruise him."

Alcib. "——— Honour, health,
 "Compassion to the senate!"

1 *Sen.* "——— *How* now, captain?"

In the speech of Alcibiades there are two hemistichs, the latter of which appears to belong to the former, and would complete the verse, which might proceed thus, with the further transposition of two lines :

"He is a man, setting his fate aside,
 "Of comely virtues, who his foe oppos'd :
 "Nor did he soil the fact with cowardice;
 "(An honour in him, that buys out his fault,)
 "But, with a noble fury, and fair spirit,
 "Seeing his reputation touch'd to death,
 "He did behave his anger, ere 'twas spent,
 "With such a sober and unnoted passion
 "As if he had but prov'd an argument."

108. "*You undergo too strict a paradox.*"

You *bear* too great a difficulty in attempting to reconcile this paradox.

109. "——— *Like his raiment, carelessly.*"

To preserve the metre, the terminating syllable of carelessly should be omitted, and "careless" stand adverbially.

*" And ne'er prefer his injuries to his heart,
 " To bring it into danger."*

Some words have been lost : perhaps these :

" ——— For their sake."

" To revenge is no valour, but to bear."

Unless we place the accent, contrary to usage, upon the first syllable of revenge, we cannot read this line metrically. Perhaps it was

" Not to revenge is valour, but to bear."

" If I speak like a captain.—"

More deficiency. Perhaps,

" ——— Plain and blunt."

" And let the foes quietly cut their throats."

Here again is a line in syllables only, unless we accentuate " quietly." I would transpose :

" And let the foes cut quietly their throats."

Again, what kind of metre is this ?

" Abroad ? why then, women are more valiant."

We should transpose :

" Abroad ? why women are more valiant, then."

Again,

*" And th' ass, more captain than the lion ; the
 felon."*

This is no metre. I would read :

" The ass, more captain than the lion, and

" The iron'd felon wiser than the judge."

111, *" ——— In vain ? his service done."*

I suppose some words like these are lost :

" In vain ? *why so, my lords ?* his service done.

" *Why, I say, my lords,*" &c.

The word *why* should be ejected.

" What's that ?"

Alcib. " ——— I say, my lords, h'as done fair service ?"

Here, again, we have another notable verse :

" *And slain in fight many of your enemies.*"

I suppose we should read,

" And slain in many a fight your enemies."

Again,

112. "*If there were no foes, that were enough alone.*"

This should be,

" Were there no foes, that were enough alone."

113. "*I do beseech you, know me.*"

A foot is wanting here—I suppose,

" I do beseech you, know me *better.*"

2 *Sen.* " ——— *How ?*"

Again a deficient syllable ; for I cannot recognize, with Mr. Steevens, five syllables in remembrances :

" Call me to your remembrances, *lords.*"

3 *Sen.* " ——— What ?"

" ——— *Banish usury,*

" *That makes the senate ugly.*"

I suppose,

“ *That sordid vice, that makes the senate ugly.*”

“ ——— *And, not to swell our spirit.*”

This is manifest corruption: I cannot annex any meaning to the words, and would dismiss them, supplying for the metre and the sense,

“ Attend our weightier judgment. *As for him*
“ He shall be executed,” &c.

114. “ ——— *That none may look on you !*”

That ye may be so ghastly to sight, that none would like to look on you.

SCENE VI.

120. “ *Who stuck and spangled you with flatteries,*
“ *Washes it off.*”

This must be an error. It should, I think, clearly be,

“ Who, stuck and spangled with your flatteries,
“ Washes it off.”

These lords were the flatterers, and this method which Timon has taken of discharging his debt to them upon that score, he calls washing it off.

121. “ ——— *Minute-Jacks.*”

To “Jacks,” here, I believe, is annexed a double meaning, the piece of mechanism explained by Mr. Steevens, and the contemptuous sense belonging to the word in other places; as in *Much Ado About Nothing*, “Jacks,” apes, braggarts, &c.

ACT IV. SCENE I.

123. "*Do't in your parents' eyes !*"

The pronoun "it," as well as the verb "to do" is often used in an obscene sense; as in King Lear:

"To *it* luxury, pel mel," &c.

"*With it beat out his brains! piety and fear.*"

We should read, metrically,

"*Beat out his brains with't! piety and fear.*"

"*And yet confusion live.*"

Let confusion be the only thing that is not perverted or destroyed.

124. "*Take thou that too.*"

I suppose Timon strips and throws his cloaths away.

"*Amen*"

Is interpolated.

SCENE II.

Enter Flavius, with Servants.

125. "*Hear you, master steward.*"

Nobody ever began a metrical line in this manner: a preceding syllable is wanting:

"*But hear you, master steward, where's our master.*"

Again:

" *Let me be recorded,*" &c.

Mr. Steevens's expedient to restore the metre by elliptically reading :

" *Let be recorded,*" &c.

might stand ; or else :

" *Be it recorded by the righteous gods.*"

" *And go along with him.*"

2d Serv. " ——— *As we do turn our backs.*"

Something must be removed, here, either the words "with him," in the first hemistic, or "do," in the second :

" ——— *As we do turn our backs.*"

This speech, in sentiment and expression, appears too elevated for the second servant : I believe it was assigned to Flavius.

126. " *That see I by our faces ; (we are) fellows still.*"

This line might stand, elliptically, very well without the hypermetrical words within the parenthesis, and also in the next verse :

" *Serving alike in sorrow, leak'd (is) our bark.*"

And again :

" *Let's yet be fellows, (let's) shake our heads and say.*"

127. " *But in a dream of friendship ?*"

Something has been lost from this hemistic : I suspect the rhyme was continued : and perhaps it was :

" Who'd be so mock'd with glory, or *would* live
 " But in a dream of friendship?—*Still to give,*
 " To have his state, and all state *comprehends*
 " But only painted like his varnish'd friends :
 " Poor honest lord, brought low by his own heart ;
 " *Denied all bounty he was wont t' impart ;*
 " Undone by goodness ; strange, unusual *mood*
 " When man's worst sin is, he does too much
 good."
 " Who, then, *will* dare be half so kind again?"
 &c.

I have the more confidence in *mood*, for blood, as I find that Dr. Johnson coincides with an emendation which I had offered before I saw his remark.

128. " *I'll follow, and enquire him out.*"

I suppose it was :

" *But I will* follow and enquire him out.
 " Serve his *most noble* mind with my best will,
 " *And whilst I've gold I'll be his steward still,*"

SCENE III.

" *O blessed breeding sun, draw from the earth*
 " *Rotten humidity ; below thy sister's orb*
 " *Infect the air !*"

I suppose the poet wrote, contractedly, for the metre :

" ——— 'Neath thy sister's orb."

" ——— *Twinn'd brothers*——

" *Whose procreation, &c.*

" *Scarce is dividant,—touch them with several fortunes.*"

The word "them" has been obtruded into the text to disturb both grammar and the metre.

"The greater scorns the lesser : Not nature."

This is no verse except in counting ten syllables; and the next but one is deficient by a foot and half. I suppose there is corruption, and would regulate:

"The greater scorns the lesser; *our base* nature,
 "To whom all sores lay siege, *cannot sustain*
 "Great fortune, but by *the* contempt of nature."

129. *"Raise me this beggar, and denude that lord;*

"The senator shall bear contempt hereditary,

"The beggar native honour."

The denuded senator shall incur the contempt entailed on ruined greatness, and the beggar shall receive the honours that are inherent to prosperity. The deficient quantity in the last verse shews that some words have been lost; perhaps these:

"The beggar native honour, all his own."

130. *"It is the pasture lards the brother's sides."*

I have not the least hesitation, after all that has been suggested on this passage, in adopting Dr. Warburton's emendation, the "weather's" sides; the word "brother" having recently occurred in an apposite application; the transcriber's ear misled him into the error of repetition.

134. *"His semblable, yea, himself, Timon disdains."*

I believe we should read, either,

“ His semblance, yea, himself,” &c.

Or, dismissing “ yea,”

“ His semblable, himself, Timon disdains.”

135. “ *Ha, you gods,*” &c.

“ Ha” is interpolated, superfluous, and unmetrical:

“ Ye gods! why this? what’s this, ye gods?
why this

“ Will lug your priests and servants from your
sides;

“ Pluck stout men’s pillows from below their
heads:

“ This yellow slave.”

Something has been lost; perhaps like this;

“ *And baffle their repose; this yellow slave.*”

“ ——— *The wappen’d widow.*”

The sense of the word “ wappen’d” seems to be sufficiently explained by the critics: but is it not, probably, a corruption of “ vapid”—the powers of *v* and *w* are continually confounded in vulgar language, and the wappen’d, vappen’d, or vapid widow may be the widow from whom the fire and spirit of amorous inclinations has departed; one in whom “ the heyday of the blood is tame.”

140. “ *Speak.*”

This is idle interpolation.

“ *I am misanthropos, and hate mankind.*”

The tautology and hypermeter, here, point out the right reading:

Alcib. "What is thy name? is man so hateful to thee

"That art, thyself, a man?"

Tim. "—— Misanthropos:

"For thy part," &c.

141. "*To thine own lips again.*"

Some words seem wanting: perhaps the context was,

"I will not kiss thee; then the rot returns,

"*And sates itself on thy own lips again.*"

"*Promise me friendship,*" &c.

This is deranged: I would regulate:

"Promise me friendship, but perform *me* none;

"If thou'lt not promise, *why then* the gods plague thee,

"For thou'rt a man; and if thou dost perform,

"Confound thee *then*, too, for thou art a man."

142. "*Be a whore still!*" &c.

This line, properly regulated, would accommodate Timandra's responsive monosyllable, which else takes up the place of a verse:

Timand. "Yes."

Tim. "—— Be whore still: they love thee not that use thee."

Thus Milton—

"Lust hard-by hate."

144. "—— *When neighbour states,*

"*But for thy sword and fortune, trod upon them.*"

Sir T. Hanmer's necessary correction "*had trod*" should be admitted, rejecting, for the sake of the metre, the first syllable of "*upon.*"

145. " *That,*
 " By killing villains," &c.

This is corrupted: perhaps the verse proceeded:

" That, killing villains, thou wast born to conquer
 " My country.—Up thy gold; here's gold; go on,
 " Be as a planetary plague," &c.

" *He's an usurer: Strike me the counterfeit
 matron.*"

No line can begin or proceed in this manner: Shakspeare often omits the article; and, I suppose, wrote,

" He's usurer. Strike the matron counterfeit."

148. " *Not all thy counsel.*"

This hemistic, I suppose, was only a part of the preceding line:

" Hast thou gold yet?—I'll take't, not all thy
 counsel."

149. " ——— *Be whores still;*
 " And he whose pious breath seeks to con-
 vert you,———
 " Be strong in whore, allure him," &c.

This is a broken sentence, and very strongly elliptic—he whose pious breath seeks to convert you—(listening to him) "be strong in whore;" be fortified in your real character against this specious seduction to virtue; allure him, &c.

" ——— *Predominate his smoke.*"

" Predominate" a verb active."

" *Be quite contrāry," &c.*

The word "contrary" has this accentuation in other places; as in K. John:

"Had falsely thrust upon contráry feet."

"*Let your close fire predominate his smoke.*"

Let the tenacious infection of your embraces overcome the effect of the medical vapours he shall use.

"——— *Yet may your pains, six months,
Be quite contrary.*"

Be as industrious as ye can in the practice of your baneful profession; yet let it afflict and disappoint even yourselves, for one half of the year.

"*And be no turn-coats: yet may your pains,
six months,*

"*Be quite contrary: and thatch your poor thin
roofs,*" &c.

The sense would accommodate the metre by dismissing "may" from this verse.—"Contrary" has, in other places, the accent on the second syllable: yet we might read, rejecting a word, here useless, *quite*,

"Be contrary; and thatch your poor thin roofs

"With burdens of the dead."

This reflection occurs again in the Merchant of Venice:

"So are those crisped snaky golden locks,

"Which makesuch wanton gambols with the wind,

"Upon supposed fairness, often found

"To be the dowry of a second head;

"The skull that bred them in the sepulchre."

150. "*No matter:—wear them,*" &c.

The measure is deranged ; I would propose,

“ No matter ; wear them, *still* betray with them,

“ Whore still ; paint till a horse may mire upon

“ Your face ; a pox of wrinkles.”

Phr. “ ——— Well ; more gold——

“ What then ? Believe it, Timon, that we will

“ Do any thing for gold.”

Tim. “ ——— Consumptions sow,” &c.

151. “ ——— *Strike their sharp shins,*

“ *And mar men's spurring.*”

I have no doubt that a wrong word has crept here into the text : of what force can spurring be ? or how is the thought connected with what Timon is saying ? I believe we should read, “ springing,” strike their sharp shins, *i. e.* stiffen their emaciated legs, and mar their agility ; blight or paralyze “ the pregnant hinges of their knees,” and spoil their leaping or vaulting : We find “ vaulting” used in a similar sense in *Cymbeline* :

“ Whiles he is vaulting variable ramps.”

152. “ *Smells from the general weal : make curl'd-pate ruffians bald.*”

This line far exceeds its quantity. “ The general” is put in other places absolutely for the general weal, and may so stand here : I would regulate :

“ Smells from the general ; curl'd-pate ruffians make

“ Bald ; and let th' unscarr'd braggarts of the war

“ Derive some pain from you : plague, *plague* them all.

153. "*And ditches grave you all.*"

I suppose some words have been lost; perhaps,
 "Do your foul course; and ditches grave you
 all."

"*I never did thee harm.*"

I suppose Alcibiades had first asked,
 "Wherefore good Timon? I ne'er did thee harm."

154. "*And take thy beagles with thee.*"

"With thee" might be spared, and the metre
 mended:

"And take thy beagles."

Alcib. "—— We but offend him—strike."

"*Teems, and feeds all; whose self-same mettle.*"

This is defective: I suppose it was,

"Teems and feeds all upon't, whose self-same
 mettle."

156. "—— *With liquorish draughts,*
And morcels unctuous, greases his pure
mind,
That from it all consideration slips."

That, by drunkenness and gluttony his mind
 may be utterly unretentive of rational reflection.

"*More man? plague! plague!*"

Perhaps, as Apemantus advances:

"*What's here? another yet! more man?*
plague! plague!"

158. "—— *Call these creatures,*
Whose naked natures live in all the spite

"Of wreakful heaven; whose bare un-
housed trunks,
"To the conflicting elements expos'd,
"Answer mere nature."

A passage much resembling this we find in King Lear :

"Poor naked wretches, wheresoe'er ye are,
"That bide the pelting of this pitiless storm;
"How shall your houseless heads and unfed sides,
"Your loop'd and window'd raggedness defend
you
"Gainst seasons such as this."

159. "——— *Thou flatter'st misery.*"

This will not give the measure : I would read :

Tim. "I hate thee worse."

Apem. "——— Why?"

Tim. "——— *That thou flatter'st misery.*"

"*To vex thee.*"

Sir T. Hanmer's offered emendation ought to be received :

"*Only to vex thee.*"

"*Dost it enforcedly.*"

The metre requires :

"Dost it enforc'd ; thoud'st courtier be again."

160. "——— *Best state, contentless,*

"*Hath a distracted and most wretched
being,*

"*Worse than the worst, content.*"

I suppose it was,

"*Worse than the worst, contented to be worst.*"

A similar reflection is made by Iago :

“ Poor and content is rich, and rich enough ;

“ But riches fineless is as poor as winter

“ To him that ever fears he shall be poor.”

“ ——— *Thou art a slave,*” &c.

Dr. Johnson has justly distinguished the parenthesis, here, which suspends the sense ; but there is an apparent want of concord in what follows, which, whether studied or casual, is very natural in a passionate and desultory speech.

161. “ *Hadst thou, like us, from our first swath, proceeded.*”

This appears, at first, to be ungrammatical—hadst thou (like us) from our first swath proceeded—but this is not the construction ; it is, hadst thou (like us, from our first swath) proceeded, &c.

162. “ *The icy precepts of respect.*”

The cold and rigid rules of morality.

164. “ ——— *Have, with one winter's brush, Fell from their boughs,*” &c.

“ Have fell” (fallen) has no proper nominative case ; for the construction, as it stands, is this, but myself, who had the world as my confectionary ; who had the mouths, &c. of men, that numberless upon me stuck, as leaves do on the oak, have fallen, &c. “ Myself,” as yet, holds, legitimately, the station of the governing noun ; but, in the passionate allusion to the leaves on the oak, disorder and anarchy intrude ; and what was employed as an auxiliary usurps the dominion,

165. " ——— *Art thou proud yet.*"

For the sake of the metre *thou* should be withdrawn.

" *Ay, that I am not thee.*"

"Thee" should be corrected, *thou*.—"Ay" was written *I*, and so follows,

"I that I was no prodigal."

166. "*If not, I would it were.*"

Apem. " ——— *What wouldst thou have to Athens?*"

"Thou have" should be omitted.

"Where ly'st o'nights, Timon?"

Tim. " ——— *Why under, that's above me.*

"*And where feed'st thou o'days, sour Ape-mantus?*"

But, presently, we have cureless prose.

168. "*Wert thou a bear, thou would'st be killed by the horse.*"

This I do not understand.

"*Thou wert german to the lion.*"

There is, in this argument, no just sequence of offence or odium, so as to make either the spots of the leopard, or his relationship to the lion, a cause of condemnation. The page, I suppose, has been adulterated.

169. "*When there is nothing living but thee.*"
(thou)

Errors of grammar so gross as this, whether of

the poet himself or his transcriber, ought, certainly, to be corrected, without any scruple, in the text. The mistake, which is common enough, proceeds from confounding "but" (only) with "except," which must be followed by the accusative case.

170. "*All villains that do stand by thee are pure.*"

Posthumus says,

"It is I

"That all th' abhorred things o' the earth amend,

"By being worse than they."

172. "*Long live so, and so die!—I am quit.*"

I suppose, "*at length I'm quit.*"

173. "*How shall's get it?*"

This ungrammatical expression occurs in *Cymbeline*:

"Shall's have a play of this?"

174. "—— *Limited professions.*"

Legal professions, says Dr. Warburton; but is it not, prescribed professions?

178. "*Amen.*"

This, I suppose, was added by the actor.

179. "—— *O monument!*"

The exclamation "O" is superfluous, here, but might be prefixed to supply the measure, in the line a little lower down:

"O what an alteration of honour

"Has desperate want made *in my noble master!*"

"There is no time so miserable."

This, as Dr. Warburton has remarked, should be the speech of the Second Thief.

181. *"An honest poor servant of yours."*

This is not metre : I suppose it was,

"A poor and honest servant of yours."

Tim. *"——— Then*

"I know thee," &c.

182. *"So comfortable? It almost turns."*

We might read, in measure,

"So comfortable? It doth almost turn."

183. *"One honest man,—but one ;*

"No more, I pray."———

Timon is not only at enmity with mankind, but feels a gratification in entertaining that enmity, and deprecates any occasion to abate or mitigate it.

"No more, I pray,—and he is a steward."

This is a line only as it counts ten syllables ; to render it metre, another must be added :

"——— But one ;

"No more, I pray,—and he is a poor steward."

"I fell with curses."

Some words are wanting : perhaps, these :

"Save only thee, I fell with bitterest curses."

"If not a usuring kindness," &c.

Kindness has fallen, by mistake, into this line, in awkward repetition, besides spoiling the verse :

"Is not thy kindness subtle, covetous?
 "If not a usuring? as rich men deal gifts,
 "Expecting," &c.

184. "*My most honour'd lord.*"

No verse could begin in this manner. Flavius might have said,

"O my dear lord, *my ever honour'd master!*

"——— *Give to dogs*

"*What thou deniest to men,*" &c.

The metre here is miserably deranged, and without necessity. I would read,

"What thou deniest men: prisons swallow them."

ACT V. SCENE I.

187. "——— *An intent that's coming toward him.*"

A poetical design or invention.

188. "*True.*

"*When the day,*" &c.

Whether this speech be assigned to the poet or painter, it should not proceed in this awkward manner. The word "true" may easily be accommodated in the following line:

"True, when the day serves, ere black corner'd night."

The affectation and obscurity of the expression would seem to favour Mr. Theobald's conjecture that it belongs to the poetaster, but the painter is not free from the same impertinencies.

"Come,"

Is another idle interpolation.

189. "*Than where swine feed.*"——

Something has been lost; perhaps, like this:

"—— *Potent artificer,*

"'Tis thou that rigg'st the bark," &c.

"*'Fit I do meet them.*"

Mr. Steevens very properly supplied the auxiliary verb *do*, in this hemistic. But why should the critic's care be confined to a hemistic, when it might reform the verse. The following fragment, as it stands, is as lame as the former: I would read, by an easy transposition only,

"Fit I (do) meet them."

Poet. "—— Worthy Timon, hail."

I suppose a part of the Painter's speech has been lost:

"Our late *and ever honour'd* noble master."

"Sir,

"*Having often,*" &c.

Again "Sir" occupies, without any necessity, the place of a line:

"Sir, having oft your noble bounty tasted."

" *Not all the whips of Heaven are large
enough——*

" *What ! to you !*

" *Whose,*" &c.

This abruptness in the Poet's speech, and the metrical irregularity, was studied.

" —— *Whose star-like nobleness.*"

Thus in Macbeth :

" Signs of nobleness like stars shall shine."

190. " *With any size of words.*"

Some words are wanting. I would regulate here :

" With any size of words."

Tim. " —— Let it go naked ;

" Men may the better see *and know* it
then."

Again an awkward hemistic. I suppose, after the Painter's words,

" Came not my friend nor I,"

the Poet added,

" —— *Indeed, my lord.*"

" *So, so, my lord.*"

This is, indeed, *so so* ; for *so* alone will give the metre.

" Thou counterfeit'st most lively."

Paint. " —— So, my lord."

191. " *Marry, 'tis not monstrous in you ; nei-
ther wish I.*"

How could such a disposition of words be put for a verse?—by dismissing ('tis,) which is elliptically implied, we have the metre.

"Doubt it not, worthy lord."

I take this to be the conclusion of a line begun by another speaker, whose words are lost. Timon asks,

"—— Will you, indeed?"

Poet. "Indeed, my lord."——

Paint. "—— Doubt it not, worthy lord."

"Know his gross patchery, love him, feed him."

We may here, indeed, reckon ten syllables, but find no metre: the argument is defective too, and manifests corruption. I would read,

*"Ay, and you hear him cog, see him dissemble,
"Know his gross patchery, yet love him, feed
him,*

*"Keep in your bosom; but remain assur'd,
"He is a made-up villain."*

What follows is defective. I suppose the measure proceeded thus:

Paint. "—— Good my lord,

"I know none such."

Poet. "—— Nor I, my lord, indeed."

492. *"—— Let's know them."*

These words have been obtruded, to spoil the metre. "Name them, my lord," completes both the meaning and the verse.

193. "*If, where thou art, two villains shall not be,*
 "*Come not near him.—If thou would'st not reside*
 "*But where one villain is, then him abandon.*"

The commentators have sufficiently explained the double villany, but none of them has attempted to reconcile that explanation with the sequel of Timon's speech: as the Painter and Poet are each two villains, Timon's argument is defective: it should be, after having shewn that each man was a double villain.

- "If where thou art, *four* villains shall not be,
 "Come not near him: if thou would'st not reside
 "But where two villains are, then him abandon."

SCENE II.

200. "*Their pangs of love.*"

Thus in Hamlet:

"The pangs of despis'd love."

"*In life's uncertain voyage.*"

The metre again falls into disorder:

- "In life's uncertain voyage, I will do
 "Some kindness *to* them; I will teach them *how*
 "*They may* prevent wild Alcibiades' wrath."

202. "*His discontents are unremoveably*
 "*Coupled to nature.*"

His vexations have laid such hold on him, as to be now incorporated with his nature and constitution.

In this play, especially the scenes of the misanthrope, the genius of Shakspeare is conspicuous, and is his happiest and noblest vein ; yet I believe, that here, as in some other instances already noted, he was working on materials supplied originally by some other hand. The first scene has, I think, except in a few passages, but little of our author's manner either in thought or expression.

O T H E L L O,

ACT I. SCENE I.

221. "*Tush, never tell me.*"——

If the reading of the quarto, 1622, is to be regarded, in preference to the folio, which omits "tush," we should read,

"Tush! ne'er tell me," &c.

"'Sblood, but you will not hear me."

The metre has suffered here. We might read,

"Nay, but you will not hear mē; if ever I

"Did dream of such a matter, then abhor me."

"*Despise me, if I do not. Three great ones of the city.*"

This excessive redundance might be removed thus:

"Despise me else; three great ones of the city."

222. "—— *Epithets of war.*"

What follows is sadly deranged; some words probably are lost. We might, perhaps, read,

"Horribly stuff'd with epithets of war,

"*Clean from the point*; and, in conclusion,

"Nonsuits my mediators; for, certes, says he."

"*I have already chose my officer.*

"*And what was he?*"

This hemistic might, by the omission of an unnecessary word, be accommodated in the foregoing line :

“ I häve chos’n my officer. And what was he?”

223. “ *A fellow almost damn’d in a fair wife.*”

All the labours of the ingenious commentators appear to be ineffectual, in reconciling this expression to any thing like truth of sentiment or character. Admitting that Bianca were alluded to, (a supposition widely improbable) Iago would never have called *her* “ a fair wife :” As to “ a fair face,” or “ phyz,” as Sir T. Hanmer had proposed, a fair face might do very well as a motive for Desdemona’s imputed attachment to its owner, but it could never be urged as a recommendation to preferment with Othello, unless, indeed, we were prepared to join most cordially in the concomitant part of the remark, and consider Cassio, not, indeed, “ almost,” but completely, damn’d in “ a fair face.” It may be less extravagant to conjecture that Desdemona is the “ fair wife,” whom Cassio was “ almost damn’d” in, being almost married to ; and this is quite consistent with the profligate policy of the speaker :—he had undertaken to promote Roderigo’s design of obtaining Desdemona in marriage ; and that purpose being now defeated, the cunning agent would depreciate wedlock, at least with “ a *fair* wife,” and represent it as a state of damnation, clearly inferring, that, beauty being always assailable, Roderigo has still an opportunity of not only enjoying the object of his desire, but inflicting torment on his rival. This argument I do not advance with much confidence ; and I consider Mr. Tyrwhitt’s emendation so ingenious, that I only wish it were just.

226. "*More than a spinstër ; unless the bookish
théorick.*"

This line may pass muster in drama-prosodial review, though I fully agree with Mr. Steevens in regarding most of the metrical redundancies occurring throughout these plays as interpolations. Such, in addition to those exhibited already, is the useless word "sir," in the following line.

"*Is all his soldiership. But, he, (sir,) had
the election.*"

227. "——— *The toged consuls.* ———"

Surely, by "toged," nothing more is meant than "wearing gowns," instead of the military garb, which Iago would affect to extol: yet "tongued," the reading of some of the copies, may be right—the talking, the loquacious consuls.

To the quantity in the following line there is little objection.

"*Christian and heathen,—must be belee'd and
calm'd.*"

"Heathen," from the easy coalition of the vowels, notwithstanding the intervention of the consonants th, admitting of a compression into the time of a monosyllable, the word "heaven," standing in the same place, would never have appeared exuberant. Milton has numerous instances of this seeming excess, and they have always appeared to me to give grace as well as energy to his numbers.

228. "*By debtor and creditor, this counter-
caster.*"

The conjunction "and" might be withdrawn, to ease the metre—or, perhaps, we should preferably read, with the modern editions, "debtor."

229. "*And I, (God bless the mark!) his Moor-ship's ancient.*"

"God bless the mark!" seems to be an apostrophe deprecating disgrace to the object of it—thus Hotspur, glorying in the military character, and deeming the word "wounds" dishonoured by the person who had uttered it, says,

"—— He did make me mad,
 "To see him shine so brisk, and smell so sweet,
 "And talk, so like a waiting gentlewoman,
 "Of guns, and drums, and wounds—God save the mark."

230. "—— *And, when he's old, cashier'd.*"

Mr. Steevens's expedient to preserve the metre in this line, deprives it of concord. It should be, I think,

"—— And when he's old's cashier'd."

Or, to remove the redundancy,

"For nought but provender; and old's cashier'd."

"*Do themselves homage: these fellows have some soul.*"

This line cannot well be reconciled to measure. We might read,

"Do themselves homage: these, *now*, have some soul."

"*For, sir.*"

Instead of expunging these words, Mr. Pope might better have dismissed "a one."

"And such do I profess myself. For, sir."

231. "*But seeming so,*" &c.

The participle for the adverb ; "seeming," for "seemingly."

232. "—— *Call up her father,
"Rouze him : make after him, poison his
delight."*

The pronoun in the second sentence here has no antecedent. I wish we might read thus :

"—— Call, rouze her father,
"Pursue the Moor, and poison his delight."

"*Is spied in populous cities.*"

We might arrange these lines thus :

"Is spied in populous cities. Ho ! Brabantio !"

Rod. "Signior Brabantio ! what, ho ! Brabantio."

Iago. "Awake ! what, ho ! Brabantio ! thieves !
thieves !"

Bra. "What is the matter there ?"

Rod. "—— Signior, is all
"Your family within ? Are your doors
locked ?"

Bra. "Why ? wherefore ask you this ?"

Iago. "—— Zounds, sir, you're robb'd.
"Arise, I say ; for shame, put on your
gown :
"Your heart is burst," &c.

234. "*Not I ; what are you ?*"

We might order it :

Rod. "Most reverend signior, do you know
my voice ?"

Bra. "Not I; what are you? *what would you with me?*"

Or else, dismissing some unnecessary words from the two first hemistics,

Bra. "What are you?"

Rod. "—— Roderigo."

Bra. "—— The worse welcome."

"—— *But thou must needs be sure.*"

The excess of quantity here might be reduced thus:

"To start my quiet."

Rod. "—— Sir——"

Bra. "—— But be assured."

"*Patience, good sir.*"

"Good" should be omitted:

Bra. "To make this bitter to thee."

Rod. "—— Patience, sir."

236. "*Thou art a villain.*"

Iago. "—— *You are a—senator.*"

Otway makes the same turn, in Venice Preserved:

"Her father is—a senator."

237. "*Sir, I will answer any thing. But I beseech you.*"

The second I should be omitted.

"Sir, I will answer any thing. But beseech you."

"*If't be your pleasure,——*

"—— *That your fair daughter,*

“ *Transported—with no worse nor better guard,*
 “ *But with a knave,——*
 “ *To the gross clasps of a lascivious Moor;—*
 “ *If this be known to you.*”——

The apparent want of connection here, is from a change in the structure and designation of the speech, which is common enough in natural dialogue, and occurs in other parts of these works, as in Julius Cæsar :

“ No not an oath ; if not the face of men,
 “ The sufferance of our souls, the time’s abuse.
 “ —— If these be motives light,” &c.

“ *But with a knave of common hire, a gondo-
 lier.*——”

“ Common,” here, is superfluous, and loads the metre. “ A knave of hire” is an expression sufficiently strong, without any epithet. “ But,” instead of “ than.”

238. “ *If this be known to you, and your
 allowance.*”

If this be known to you, and be what you allow or approve-of.

“ *Of here and every where : straight satisfy
 yourself.*”

Perhaps we should read,

“ Of every where : straight satisfy yourself.”

The line is not in the quarto.

239. “ *For thus deluding you.*”

This, with the hemistic that follows, is too much for the measure :

“ —— Strike on the tinder, ho !”

The reading of the quarto might be retained.

"For this delusion.—"

"—— Strike ðn the tinder, ho !"

"Cannot with safety cast him ; for he's embark'd."

We might, perhaps, read :

"Can't safely cast him ; for he is embark'd."

"Which is indeed but sign. That you shall surely find him."

"Indeed," should be ejected from this line, as useless to the sense, and burthensome to the metre.

240. "—— O, thou deceiv'st me."

"Deceive" must mean, here, "disappoint."—Desdemona did not now deceive, but rather undeceived the old man.

"Truly, I think, they are."

This hemistic might be incorporated in the metre, thus :

Rod. "Truly, I think, they are, my lord."

Bra. "—— O heaven !—"

"How got she out !—O treason of the blood !"

SCENE II.

243. *"To do no contriv'd murder."*

The metre, here, requires regulation : I would propose this :

"To do no contriv'd murder; I *do* lack
 "Iniquity, sometimes, to do me service:
 "Nine or ten times I thought t^o have
 jerk'd him here.
 "Under the ribs."

Oth. "—— 'Tis better as it is."

Iago. "Nay, but he prated, and *he* spoke such
 scurvy,
 "And *such* provoking terms against your
 honour."

"*And hath, in his effect, a voice potential*
As double as the duke's."

"Double," I believe, has neither the meaning annexed to it by Dr. Johnson, nor that which Mr. Henley expresses, the alternative of nullifying the marriage, or punishing Othello; but refers to that influence by which the voice or proposition of a great man is seconded and supported: and this sense seems partly implied in the word "effect:" an expression similar to this occurs in Bartholomew Fair, by Ben Johnson, "Though he be never so first in the commission of wit."

245. "—— *Royal siege.*"

I know not why "height," the reading of the first quarto, should be rejected for "siege,"—"royal height," regal eminence is clearly the meaning of the speaker.

"—— *My demerits.*"

This word, in the verb, as well as the noun, was formerly used in the sense opposite to its present import. "A queene who, for her beautie and virtue's demerits to be made no lesse *then* what shee was borne or crowned," &c.

Camden's Character of the King of Bohemia.

246. " ——— *Unbonneted.*"

To bonnet—bonneter, as Mr. Steevens remarks, may signify, to take off the cap, or unbonnet; but then we should read, unbonneting;—unbonneted must mean, without a bonnet; and the sense imperiously requires that the text should be either "unbonneting," or "and bonneted:"—it is not probable that the poet was so well acquainted with the dignity of the Venetian bonnet, as Mr. Fuseli would suppose. I find that Mr Capell proposed "and bonneted."

248. " *By Janus, I think no.*"

Something has been lost: perhaps,

" ——— And yet, 'tis like——"

249. " *Are at the duke's already: You have been hotly call'd for.*"

The sense as well as the metre requires the exclusion of the word "already."—Those consuls had been at the duke's some time while Brabantio was "loudly call'd for."

250. " ——— *He's married.*"

Cas. " ——— *To who?*"

"Who" for "whom;" but the metre, also, wants regulation: I would propose this:

Cas. "I do not understand——"

Iago. " ——— *He's married.*"

Cas. " ——— *T' whom?*"

Re-enter Othello.

Iago. "Marry, to—Captain, will you go?"

Oth. " ——— *Have with you.*"

251. "——— *Be advis'd.*"

Be vigilant, upon your guard, circumspect: in the same sense we find this word used in the Merchant of Venice:—"I shot another arrow with more advised watch."

"*Than with your weapons.*"

I suppose the deficient quantity of this line has been lost: perhaps it was,

"——— What do you desire?"

252. "*Run from her guardage.*"

I believe the meaning is, throw off the modest restraint which heretofore she had imposed upon herself.

"*Run from her guardage.*"

Is not the meaning, run from the protection of her father, her natural guardian?

LORD CHEDWORTH.

"*Of such a thing as thou: to fear, not to delight.*"

There is evident corruption here: perhaps we should read, with an allowable ellipsis,

"Of such a thing: to fear, not to delight."

"*Abus'd her delicate youth with drugs, or minerals.*"

"Delicate" might well be withdrawn, to save the metre.

253. "*That waken motion.*"

This change, by Mr. T. Hanmer, from "weaken motion," the only authorised reading, is

adopted by Mr. Steevens and Mr. Malone; yet I believe it is wrong:—the sense of the emendation should be, “that excite lust;” but surely that were language too gross from Brabantio, with reference to his daughter, at least now; and though “motion,” undoubtedly, is sometimes used to denote “carnal excitement,” it is always, I believe, as Mr. Henley has remarked, with some appropriate epithet; and the instances adduced by Mr. Malone afford him no support. In *Cymbeline*, the word is general, and implies inclination, merely—mental impulse of any kind, be it lying, flattering, deceiving, &c. and in *Hamlet*, also, it means no more than inclination, choice. The instances from *Measure for Measure*, and *Middleton* amount to nothing, as the word “motion” owes its quality entirely to the adjective that is associated with it; and “wanton motions,” adulterous motions, might readily be opposed by sober or chaste motions, virtuous motions, &c. “To weaken motion” is, to impair the free will, or natural inclination; and this, I conclude, is the true reading.

255. “*Without a prompter.—Where will you that I go.*”

The word “that,” which only encumbers the line, should be omitted; but what follows wants regulation; I would propose this:

“Without a prompter, where will you I go

“To answer this, your charge.”

Bra. “—— To prison, till

“Fit time of law, and course of direct session,

“Call thee to answer.”

Oth. “—— What, if I obey?”

"To bring me to him?"
Off. "—— 'Tis true, most worthy signior."

The word "'tis" is a useless and awkward interpolation.

SCENE III.

257. *"—— Indeed, they are disproportion'd."*

"Indeed" this should be removed to ease the metre:

"That gives them credit."

1st Sen. *"—— They are disproportion'd."*

Again:

"And mine, a hundred and forty."

"—— And mine, two hundred."

We might arrange it:

Duke. *"A hundred and forty, mine."*

2d Sen. *"—— And mine, two hundred."*

258. *"'Tis oft with difference, yet (do) they all confirm."*

Again a useless word, "do" has been introduced to spoil the metre.

"By Signior Angelo."

I do not know why this awkward and useless hemistic, which is not to be found in the first quarto, should be obtruded to deform the verse.

"—— This cannot be,

By no assay of reason."

This double negative is grossly wrong,

259. "*That Rhodes is dress'd in :—if we make thought of this.*"

We might read, smoothly,

"That Rhodes is dress'd in,—if we think of this."

"*Here is more news.*"

[*Enter Messenger.*]

This hemistic is superfluous; yet we might read :

"Here's more news,

"——— Th' Ottomites, rev'rend and grácious."

"*Have there injointed them with an after fleet.*"

Perhaps we should read, "injoint them," according to a mode of contraction not unusual in these works :—"them" is not in the quarto.

260. "——— *Re-stem*

"*Their backward course.*"

The quarto, which reads, "resterine" may be right; restrain, that is, direct their *utmost efforts to return*. As, "to strain" is to use great exertion for any purpose; to counteract that purpose, by similar exertion might, properly enough, be called "to restrain." "Restrain their backward course" is to cease returning; and the context shews nothing more was intended, otherwise, the words "bearing with frank appearance," &c. would be useless; they have ceased to return, and are now going to a new expedition.

B. STROUT.

"*And prays you to believe him,*" &c.

The metre, here, wants regulation;

“ And prays you to believe him.”

Duke. “ ——— Certain, then,
“ It is for Cyprus—Marcus Lucchesé,
“ *What*, is he not in town?”

Sen. “ ——— He’s now in Florence.”

261. “ ——— *The general care.*”

This passage should, certainly, be regulated as Mr. Steevens proposes :

“ ——— Rais’d me from bed,” &c.

264. “ *After your own sense ; yea, though our proper son.*”

This impertinent particle “ yea” is not in the first quarto.

“ *Nothing, but this is so.*”

This hemistic, perhaps, was thus completed :

“ *Nothing, my lord ; nothing, but this is so.*”

“ *The very head and front of my offending.*”

May not “ head and front,” by military allusion, signify, the main force and open arrangement?

265. “ *In speaking for myself : Yet, by your gracious patience.*”

The word “ gracious” might well be ejected.

266. “ *I won his daughter with.*”

Mr. Steevens very properly disclaiming, here, what Mr. Malone chuses to call our author’s phraseology, has restored the necessary preposition “ with.” A slight change would procure harmony :

" I won his daughter with."

Bra. " ——— A maid not bold."

" ——— *Her motion*

" *Blush'd at herself.*"

" Motion," here, seems to be personified.

267. " *He wrought upon her——*

" ——— *To vouch this, is no proof.*"

This may stand ; yet a slight alteration would make the line smoother :

" He wrought *on* her——

" ——— To vouch this, is no proof."

" *Modern seeming,*"

Is ordinary or common appearance.

" *Or came it by request,*" &c.

" It," here, refers too arbitrarily to a noun that has not appeared, *the lady's consent or compliance.*

268. " ——— *Let your sentence*

" *Even fall upon my life.*"

Duke. " ——— *Fetch Desdemona hither.*"

This irregularity has been very carelessly admitted : I suppose the verse ran thus :

" ——— Let your sentence

" Fall on my life."

Duke. " ——— Fetch Desdemona hither."

" *And she in mine.*"

Duke. " ——— Say it, Othello."

This is wretchedly lame : I suppose it was,

" And she in mine."

Duke. " ——— 'Tis well ; say it, Othello."

*"Still question'd me the story of my life
"From year to year."*

"From year to year," I am persuaded, is interpolation; there is no force, nor sense in the words; and their disturbance of the metre condemns them to ejection:

*"Still question'd me the story of my life,
"The battles, sieges, fortunes I have pass'd."*

"To the very moment that he bade me tell it."

This is a common but very incorrect mode of speech; "that" is the relative to "moment," and stands for "which," but it should be "in which" or "at which:" the adverb "when" might be admitted, and would not injure the metre.

"—— Portance in my travel's history."

"Portance," here, I believe, is only a modification of "import," or "importance," and signifying, relative circumstances, material incidents.

274. *"And that would woo her. Upon this hint,
I spake."*

"On," instead of "upon" would restore this line to harmony.

"Good Brabantio."

Perhaps to this hemistic belonged,

"I pray you, good Brabantio, be advis'd."

"I am hitherto your daughter."

By what precedes, I understand the sense to be, I am hitherto, or, *as far as these duties require*, your daughter.

"I am hitherto your daughter."

She divides her duties, giving the chief to her father, modestly reserving love only, under the name of duty, to her husband: "hitherto" does not here refer to time, but to the account of her duties.

B. STRUTT.

275. *"Due to the Moor, my lord."*

"The Moor" I take to be an interpolation; it is not wanted for the sense, and spoils the measure:

"Due to m'y lord."

Bra. "—— God be with you! I have done."

"I had rather to adopt a child, than get it."

This is a mode of expression, the inaccuracy of which has been already noted; we might better read,

"I rather would adopt a child," &c.

"Come hither, Moor."

I suppose some words have been lost: perhaps,

"—— And since 'tis as it is."

"I here do give thee that——"

"Which, but thou hast already, with all my heart"

"I would keep from thee."

The accusative pronoun "it" is wanting; I give thee that, which I would keep from thee, but that—or, elliptically, but, thou hast *it* already.

"—— Let me speak like yourself."

Let me assume your place; let me speak as if your case were my own.

276. "*Into your favour.*"

Perhaps :

"*Into your grace and favour as before.*"

277. "*I humbly beseech you, proceed to the affairs of state.*"

Does the editor give this as metre? we should read,

"Beseech you *now*, proceed to th' affairs of state."

278. "*The Turk, with a most mighty preparation,*" &c.

Why the Duke, in thus entering on the great business of the state, should descend, all at once, from verse to prose, is a question that the early botchers and interpolators of Shakspeare would, perhaps, only be competent to answer.

279. "*Allow'd sufficiency.*"

Acknowledged ability.

"*A sovereign mistress of effects.*"

i. e. A ruling cause.

280. "*Hardness,*"

Seems to mean, arduousness: but perhaps we should read, with some of the modern copies, *hardiness*.

"*These present wars,*"

The quarto (1622), and the folio, have,

"*This present wars,*"

x 3

of which, perhaps, the true reading is,

“ This present war.”

“ ——— *Fit disposition for my wife ;*
“ *Due reference of place, and exhibition.*”

Jaffier says, in *Venice Preserved*,

“ I have treated Belvidera like your daughter,
“ The daughter of a senator of Venice ;
“ Distinction, place, attendance, and observance
“ Due to her worth, she ever has commanded.”

281. “ ——— *Gracious duke,*
“ *To my unfolding lend a gracious ear.*”

I wonder the correction of the folio, to avoid this offensive repetition, has not been adopted—
“ a prosperous ear.”

284. “ *A moth of peace.*”

A moth is a useless insect, gendered in inactivity and idleness.

“ *Vouch with me, heaven.*”

The first quarto, without a hemistic, or any defect,

“ Your voices, lords ; beseech you, let her will
“ Have a free way. I therefore beg it not.”

“ Vouch with me, heaven,” was the interpolation of some conceited actor.

“ *Nor to comply with heat,*” &c.

After all that has been advanced upon this passage, what Dr. Johnson proposed appears to be the most satisfactory :

“ Nor to comply with heat (the young affects
“ In me defunct) and proper satisfaction.”

Mr. Theobald was mighty uneasy, on Desdemona's account, at this remark of Othello's; but the good-natured critic ought to have considered that virility is not destroyed, nor, always, even impaired, by the "defunction" of that impetuosity with which it usually commences. It is not the *efficiency of manhood* that, in the Moor, is now "defunct;" but only "that raging motion," "that carnal sting," "that unbitted lust," which in youthful constitutions is apt to domineer.—The hey-day of his blood, "indeed," is tame, and "waits upon the judgment;" but of his effectual vigour, Mr. Theobald might have found a consoling assurance, from the mouth of that shrewd observer, Iago, who cannot suppress a suspicion that the "lusty Moor had leapt into his seat." As to the construction in Dr. Johnson's regulation, I cannot but think it defensible, notwithstanding Mr. Malone's objections.

291. "*With what else needful your good grace
shall think
To be sent after me.*"

This is foul construction—it must mean, either, whatever else *that is* needful—(and then the context will not hold)—that your good grace shall think; or else, with whatever your good grace shall think needful. This latter appears to be the sense intended; but the construction is inadequate to it.

292. "—— *I have but an hour
Of love, of worldly matters and direction,
To spend with thee: we must obey the
time.*"

Vide Homer's Iliad, 11th Book. Iphidamus.

Wordly matter and direction, I suppose, means social concerns, and the order of them, in contradistinction to military or warlike avocations.

"What will I do?"

This is a provincialism—"will," for "shall."

296. *"She must change for youth."*

This may mean, either—she must change by reason of her youth—a mode of speech common enough—or, in favour of a youthful paramour. The first, I believe, is the sense designed.

299. *"Go to ; farewell : put money enough in your purse."*

As this injunction, so often and strongly urged, seems to have had its full effect on Roderigo, who has resolved to sell his land, the repetition of it here seems to have been judiciously omitted in the second copy of this play :

Rod. "I am chang'd : I'll go sell all my land."

Iago. "—— Farewell.

"Thus do I," &c.

"—— Plume up my will."

Triumph in the success of my desire."

300. *"As asses are."*

The remainder of this line, I suppose, has been lost.

ACT II. SCENE I.

301. *"Descry a sail."*

This fragment might, with slight help, be in-

corporated in the verse. The quarto gives, in the fourth line following,

“ When the huge mountain melts,”——

and the metre that succeeds the present hemistich may be regulated thus :

Gent. “ Descry a sail.”

Mont. “ —— Methinks the wind hath spoke
 “ Aloud at land ; a fuller blast ne’er shook
 “ Our battlements :—if it have ruffian’d
 so
 “ Upon the sea, what ribs of oak so
 strong,
 “ When *the huge* mountains melt on
 them, can hold
 “ The mortises. What shall we hear of
 this ?”

“ Hold the mortises,” means, “ keep their lodgment in the mortises.”

“ —— *The wind hath spoke.*”

The quarto—“ Does speak.”

303. “ —— *High and monstrous main.*”

“ Main,” extreme violence.

“ *And quench the guards of the ever-fired pole.*”

This alteration from the first quarto, which reads “ ever-fired pole,” at once impairs the metaphor, and weakens the expression.

“ *If that the Turkish fleet.*”

The removal of the useless particle “ that” would reclaim this line :

"On the enchaf'd flood.

"——— If the Turkish fleet,"

"*News, lords ! our wars are done.*"

The first quarto—"your wars."

These broken lines are very frequent in this play, and are generally attended with subsequent derangement of the metre. Perhaps, we might read :

"News, lords ; your wars are done ;—the desperate tempest

"Hath bang'd the Turk so, their designment halts.

"A ship of Venice hath seen a grievous wreck,

"And sufferance of most part of their fleet."

Mont. "How ! Is this true?"

Gent. "The ship is here put in," &c.

305. "——— *Throw out our eyes.*"———

Emit our glance.—It is a harsh expression.

"——— *Make the main, and the aerial blue,*

"*An indistinct regard.*"

Undistinguishable objects of vision.

306. "*An indistinct regard.*"

The metre again exhibits *an indistinct regard*. I would regulate, rejecting the words "let's do so," which have corruptedly crept in here, Montano having, the minute before, said, "let's to the sea-side,"

"An indistinct regard."

Gent. "——— Come, every minute

"Is *now* expectancy of more arrivance."

"Is he well ship'd?"

Again, within four verses, two hemistichs. We might form the measure thus :

Mont. "Is he well shipp'd?"

Cas. "—— His bark is stoutly timber'd,
"His pilot expert, and of prov'd allowance," &c.

*"Therefore my hopes, not surfeited to death,
"Stand in bold cure."*

Therefore, the sickly inquietude of Hope being in me restrained to moderate bounds, and not indulged to that excess which commonly ends in impatience and despair, rests confident of being cured at length by the general's arrival.

307. "*A sail, a sail.*"

Any attempts to obtain purity by a different combination of the lines, or a change in their parts, where disorder and corruption are so prevalent as in many of these plays, must be abortive; but where the mere omission of an unnecessary word, and, still more, of the useless repetition of a word, will at least restore order, it cannot be wrong to propose it:—thus the third "a sail!" is clearly erroneous:

"Stand in bold cure——"

"—— A sail! a sail!"

"—— What noise?"

308. "*And give us truth who 'tis that is arriv'd.*"

Gent. "*I shall.*"

Mont. "*But, good lieutenant, is your general wiv'd?*"

This untimely jingle, which could hardly be intended, might be avoided, and the gentleman's

answer admitted into the line to supply the metre :

“ And give us truth who is arrived.

“ ——— I shall.”

“ But good lieutenant,” &c.

“ *Does bear all excellency,*” &c.

This verse is intolerably overloaded :

“ Does bear all excellence.—How now ? who has put in ?”

312. “ *Their mortal natures, letting go safely by.*”

“ Safe” might have stood adverbially, for the relief of the metre :

“ ——— Letting safe go by,” &c.

The first quarto reads,

“ Their common natures,”——

which, perhaps, is right :—their common propensity and fitness to destroy.

313. “ *You'd have enough.*”

This, joined to Desdemona's words, will form the measure, but leave a hemistic at the beginning of Iago's speech following. I suppose some words have been lost from Iago's first speech :—perhaps, like these :

“ *Ifaith, 'tis odds, but you would have enough.*”

314. “ ——— *You have little cause to say so.*”

An easy alteration would reduce this to measure :

“ And chides with thinking.

“ ——— You've no cause to say so.

315. "*Ay, madam.*"

This fragment, I suppose, belonged to the following line:

Iago. "*Ay, madam.*"

Desd. "*I'm not well; but I beguile.*"

"*It plucks out brains and all.*"——

I suppose the meaning is—My inventions are dragged forth, and I am left destitute of ideas.

316. "*Put on the vouch of very malice itself.*"

To put on, says Mr. Steevens, is to incite; and so, undoubtedly, it sometimes is; but does it not here more plainly imply—"to wear" the vouch, to exhibit the testimony? Malice, to be "incited" or "provoked," does not require such "authority of her merit."

"*Put on the vouch of very malice itself.*"

This is a law phrase: the meaning is—one that, confiding in her merit, did justly put herself on the vouch of very malice itself: a vouchee is a person in a feigned action, who is called to establish a fact asserted by another. B. STRUTT.

317. "*She was a wight,—if ever such wight
were,—*"

Desd. "*To do what?*"

How should Desdemona know, thus exactly, the form in which Iago's speech was to proceed?—he had only said, "*She was a wight, if ever such wight were.*"——Well! Desdemona would naturally exclaim, upon the pause, proceed—let us hear the rest; but she could not be apprised that the "wight" was going to do any more than

to *suffer* any thing. Is it not probable, the author pointed the passage thus ?

“ She was a wight, if ever such wight were,
“ To——”

The essay is extemporaneous ; and Iago has already said, he is no expert poet ; he therefore pauses for a concluding thought and expression—

“ To——”

What ? exclaims Desdemona ; and then Iago, with some humour, at once disappoints her by his “ lame and impotent conclusion.”

319. “ *O, my fair warrior !*”

I believe, notwithstanding Mr. Steevens’s quotation, that Othello calls his wife a warrior, because she had embarked with him on a warlike expedition.

LORD CHEDWORTH.

320. “ *If it were now to die.*”

This is hardly a warrantable expression ; the infinitive mood is, indeed, sometimes made a noun—but how will the sentence appear, if we substitute “ death,” for “ to die ?” perhaps it is elliptical, for, “ If it were now (the time) to die.”

“ *If it were now to die,*” &c.

It is remarkable, that, in the passage quoted from Terence, by Mr. Malone, as a parallel to this, “ *interfeci*” is printed for “ *interfici*,” in every one of these three editions. Theobald reads, “ If I were now to die,” which is easier than the other reading, “ it :” if, however, we continue to read “ it,” the passage is sufficiently intelligible : it seems to be a Latinism :

*"Si jam moriendum fuerit, si moriendum est
pro Te."*

Quint. Curt.

LORD CHEDWORTH.

"~~_____~~ Amen to that, sweet powers!"

The omission of "to that," which is quite superfluous, would reform the metre:

"E'en as our days do grow!"

"_____ Amen, sweet powers!"

"That e'er our hearts shall make!"

"O, you are well tun'd now."

"O" has no business here but to interrupt the verse.

Again:

"Come, let's to the castle."

"Come should be dismissed:

"As honest as I am."

"_____ Let's to the castle."

"News, friends; our wars are done."

Rowe's reading, "Now friends" should be adopted: this was no news now, as the messenger had told it before:

"News, lords, our wars are done."

322. *"Honey, you shall be well desir'd."*

"Honey" is, at this day, in Ireland, a common term of endearment.

"I have found great love amongst them."

The antecedent to "them" is too arbitrarily implied in Cyprus—"The people of Cyprus."

324. "*That has an eye can stamp and counterfeit advantages, though true advantage never present itself.*"

He will interpret her looks of affable innocence into signals for solicitation; and his address and impudence will support him in taking advantage of his feigned mistake.

326. "*Whose qualification shall come into no true taste again,*" &c.

I do not think that either Mr. Steevens or Dr. Johnson has cleared this passage:—is not this the meaning? Whose office will not be relished by them, until the indignity thrown upon it by Cassio, shall be atoned by his disgrace.

329. "*Make the Moor thank me, love me, and reward me,*
 " *For——*
 " *—— Practising upon his peace and quiet*
 " *Even to madness.*"

This part of Iago's conduct has always appeared to me to have been either mismanaged or neglected by the poet, there are no sufficient motives apparent for this excess of malignity: jealousy, indeed, a real jealousy, might do much, as with Othello: but that pernicious affection is so faint in Iago's breast, and has so little influence on his actions throughout the play, that, if he had not himself hinted at it in two places, nobody could suppose that it at all belonged to him: as for his wife, he seems perfectly indifferent towards her; and though he tells us once that he loves Desdemona, we see no effort made to prevail with her, nor the slightest solicitation; and Cassio, as

well as the Moor, is "suspected" of wearing his night-cap, without any corresponding manners between the parties, to render the fact probable.

"——— 'Tis here, but yet confus'd."

This passage seems to have suggested an idea in one of Glensalvon's soliloquies, in Douglas, where it is amplified and illustrated by a simile, which is beautiful in itself, but whether very properly introduced, may, perhaps, be doubted:

"Darkly a project peers upon my mind,
"Like the red moon, when rising in the east,
"Cross'd and divided by strange-colour'd clouds."

LORD CHEDWORTH.

SCENE III.

333. "As my young mistress' dog. Now, my sick fool, Roderigo."

The excess of this line might be lopped thus:

"As my young mistress' dog—my fool Roderigo."

"——— Hold their honours in a wary distance."

Keep carefully aloof from any thing that might seem derogatory to their honour.

334 "——— They have given me a rouse."

A rouse, I believe, is only a stimulus, a dose that bestirs and agitates the spirits; as in Hamlet:

"The king doth wake to-night, and takes his rouse."

335. "——— Potent in potting."

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I suppose the author wrote, for the sake of the jingle, not "potting," but "pōting,"—drinking.

337. "*And give direction: and do but see his vice.*"

"*The one as long as the other, 'tis pity of him.*"

These lines, though apparently exuberant, may be uttered in due time.

"And give direction, and do but see his vice."

"The one as long as th' other; 'tis pity of him."

In the same manner the following verse might stand:

"*Will shake this isländ.*

"——— *But is he often thus ?*"

These redundancies, however, as it has already been remarked, though warrantable, occasionally, in dramatic verse, should not recur too often; and, in this last instance, it might easily be avoided:

"Will shake this isle.

"——— *But is he often thus ?*"

338. "*And looks not on his evils; is not this true ?*"

A slight and common contraction is wanted:

"And looks not on his evils: is't not true?"

"*How now, Roderigo? I pray you, after the lieutenant.*"

The words, "I pray you" are as unsuitable to the spirit of the scene as they are to the measure of the verse; there is neither time nor occasion for entreaty; and Roderigo only wanted his cue.

“ ——— *After the lieutenant.*”

This is managed with consummate skill:—Iago would dismiss Roderigo, from a double motive; the design to embroil him with Cassio, and the policy to prevent Roderigo's hearing the sentiments he was about to utter concerning the lieutenant.

339. “ *It were an honest action, to say.*”

“ Action,” undoubtedly, may be extended, as it often is, to three syllables; but as, without necessity, it is uncouth, we might read,

“ It were an honest action to say so.”

“ *You rogue! you rascal!*” &c.

The metre, in this tumultuous colloquy, might, with a little care, be redeemed:

Cas. “ You rogue! you rascal!”

Mont. “ ——— What's the matter, lieutenant?”

Cas. “ A knave! teach me my duty! I will
beat

“ The knave into a twiggen bóttle.”

(Quarto, “wicker bottle.”)

Rod. “ ——— Beat me!”

Cas. “ Dost thou prate, rogue?”

Mont. “ ——— Nay, good lieutenant, *hold*,

“ I pray you hold your hand.”

Cas. “ ——— Let me go, sir,

“ Or I will knock you o'er the mazzard.”

Mont. “ ——— Come,

“ You're drunk.”

Iag. “ ——— Away, and cry, a mutiny.”

340. “ *You will be sham'd for ever.*”

“ ——— *What is the matter here?*”

This exuberance is easily cleared :

“ You will be sham’d for ever.”

Oth. “ ——— What’s the matter?”

“ *Hold, for your lives.*”

This hemistic and the subsequent disorder in the metre, might be prevented thus :

Oth. “ Hold for your lives.”

Iag. “ ——— Hold, hold, lieutenant, sir,
“ Montano ! gentlemen ! have you forgot
“ All sense of place and duty ? Hold ! I say,
“ The general speaks to you ; hold ! hold !
for shame !”

341. “ ——— *To carve for his own rage.*”

To cut-out, or shape the course of his rage. This strange phrase, which seems to be taken from the mechanic’s bench, occurs in Hamlet :

“ He may not, as unvalued persons do,
“ Carve for himself,”

which Voltaire ludicrously interpreted, he may not cut his own meat.

343. “ *How comes it, Michael, you are thus forgot?*”

The quarto, much better, I think, reads,

“ How came it, Michael, you were thus forgot.”

Cassio, at present, is not “ forgot,” but the recent disorder calls forth the question, how he had so forgotten himself and his duty as to suffer this uproar to take place, or be concerned in it.

“ *In mouths of wisest censure.*”

The quarto :

“ In men of wisest censure.”

Perhaps we should read :

“ With men of wisest censure,”

Or, “ ’Mongst men,” &c.

“ *That you unlace your reputation thus.*”

Mr. Tooke’s interpretation of this passage, in the *Diversions of Purley*, may be right—unless, or onles (dismiss) from the Saxon verb, onleran.

344. “ *And passion, having my best judgment collied.*”

The sense by Mr. Steevens annexed to “ collied,” here, besmuttered, or blackened, is extremely forced and unnatural. The quarto reads, “ cool’d,” but I believe the true word is “ quell’d,” which gives the sense, precisely, that is implied in the context :

“ Assays to lead the way.”

I find that I have been anticipated in this conjecture; and am therefore the more satisfied of its truth.

345. “ *Shall lose me.—What ! in a town of war.*”

There has been a syllable lost here : perhaps the line ran thus,

“ Shall lose me.—What ! *hēre !* in a town of war.”

347. “ *I had rather have this tongue cut from my mouth.*”

It has been very justly observed by Dr. Lowth, that the common expression, “ I had rather” seems to be a corruption of “ would rather,” induced by mistaking the contraction of “ would,”

in the latter phrase, "I'd rather," *i. e.* I would rather, for I had rather:—in the present case, at least, we must point,

"I'd rather have this tongue cut from my mouth."

348. "——— *What's the matter, dear ?*"

"Dear" only overloads the line, and is an interpolation.

"——— *Lead him off.*"

It is, I think, evident, as Mr. Malone has observed, that this was some stage direction which afterwards crept into the text: it is utterly useless, and an awkward excrescence.

"*What, are you hurt, lieutenant ?*"

Cas. "*Ay, past all surgery.*"

"Ay" should be ejected."

"*More offence in that, than in reputation.*"

"Reputation," humorously, for loss of reputation; as, in K. Henry IV. Falstaff uses "security," for the requisition of security:—"I send to him for satin, and he sends me security."

349. "*Oft got without merit, and lost without deserving.*"

This is vicious phraseology; "deserving" stands as if it were a noun, and then it might as well have been "merit" again; whereas it has only a participial sense, implying, without the person's deserving to lose it.

"*I will rather sue to be despised, than to deceive so good a commander,*" &c.

Surely this repetition of the particle "to" is

an interpolation, corrupting the sense:—Cassio indeed, might sue to be despised, but it is absurd to say he would sue to deceive.

352. "*When this advice is free, I give,*" &c.

Dr. Johnson's interpretation of this passage, I believe, is right, notwithstanding the plausibility of Mr. Henley's.

"——— *This parallel course.*"

This expression will, undoubtedly, admit of Dr. Johnson's explanation, a course that goes level or even with his design; but I suppose the poet meant no more by "parallel" than straight, direct, not deviating or circuitous: it seems to be derived from what he had learnt of geometry, a straight or right line being the shortest between two given points, and a parallel to a straight line being also straight, he is led to confound the ideas of straight and parallel.

353. "*That she repeals him.*"

By repealing him, I believe is meant, urging the remission or pardon of his offence.

354. "*How poor are they, that have not patience!*"

"Patience" a trisyllable.

"*Though other things grow fair against the*
sun,

"*Yet fruits, that blossom first, will first be*
ripe."

That which Sir T. Hanmer found difficult, appears to have been not easy to Dr. Johnson; and his explanation is not at all satisfactory:—Iago's argument seems to be this,—why should you re-

quire the sudden accomplishment of a design that must proceed by degrees—a plan, arranged like ours, would furnish ground for confidence, even were there as yet no obvious symptoms of success; but we already have an earnest of it, in Cassio's disgrace; and though all measures, wisely ordered, will advance with surety towards their object, yet those will be the first to attain it, which first display the visible effects of their operation.

355. "*I'll set her on.*"

This hemistic is useless, and were better omitted.

ACT III. SCENE I.

356. "*Something that's brief,*" &c.

The line wants brevity: we might read,

"Be't brief; and bid good morrow, general."

358. "*You have not been a-bed, then?*"

This hemistic, and the disorder in the lines that follow, might be corrected thus:

Iag. "You have not been a-bed, then, *good lieutenant.*"

Cas. "Why no; the day had broke before we parted:

"I have made bold to send in to your wife;

"My suit to her is, that she will procure me

"Some access to the virtuous Desdemona."

Iag. "I'll go *and* send her to you presently;

"And I'll devise," &c.

"May be more free."

Cas. "—— I humbly thank you for't."

[*Exit Iago.*]

"I ne'er knew Florentine more kind and honest."

359. "*And great affinity, and that in wholesome wisdom.*"

The conjunction "that" should be omitted, by an ellipsis common enough, and warrantable.

"*He might not but refuse you : but, he protests, he loves you.*"

This excessive redundance might thus be reduced:

"He must refuse ; but he protests he loves you."

"*To speak your bosom freely.*"

Thus, in Macbeth:

"—— Let us speak

"Our free hearts each to other."

SCENE II.

360. "—— *Well, my good lord, I'll do't.*"

The word "well" has no business here:

Oth. "Repair there to me."

Iag. "—— My good lord, I'll do't."

"*We'll wait upon your lordship.*"

This hemistic, perhaps, was preceded by words like these:

"*So please you, we will wait,*" &c.

SCENE III.

"As if the case were his."

Perhaps,

"As much, indeed, as if the case were his."

361. *"To the last article: my lord shall never rest."*

We might, without violence, obtain smoothness by reading,

"To the last article: he shall never rest."

362. *"Than give thy cause away."*

Emil. "——— Madam, here comes

"My lord."

Cas. "——— Madam, I'll take my leave."

These two madams are intruders into the text, and should both take their leave.

Desd. "Than give thy cause away."

Emil. "——— Here comes my lord."

Cas. "I'll take my leave."

Desd. "——— Why, stay and hear me speak."

Iag. "——— Ha! I like not that."

I would regulate:

Oth. "What dost thou say?"

Iag. "——— Nothing, my lord; or—if—

"I know not what——"

The abruption, here, is natural.

"Cassio, my lord? No, sure, I cannot think it,

"That he would steal away," &c.

Of what use is "it," here, except to load the line, and injure the construction.

363. *"How now, my lord?"*

If the frequent hemistics in this play are often the result of incorrigible depravation, they will sometimes, I believe, be found to proceed from mere carelessness or unskilfulness of the transcriber, and ought to have been composed by the editor; such seems to have been the case with those that follow:

"How now, my lord; I have been talking
with

"A suitor here, a man that languishes

"In your displeasure."

Oth. "—— Who is it you mean?"

"Ay, sooth; so humbled,

"That he has left," &c.

We might restore the measure thus:

"Ay, sooth, *he did*; so humbled that he
has left

"Part of his griefs with me; I suffer with
him;

"Love, call him back."

Oth. "—— Not now, sweet Desdemona,

"Some other time."

Desd. "—— But shall't be shortly, *then*?"

Oth. "The sooner, sweet, for you."

Desd. "—— To-night, at supper?"

Oth. "No, not to-night."

Desd. "—— To-morrow, dinner, then?"

Oth. "I shall not dine at home; I am to meet

"The captain, in the citadel, *to-morrow*."

364. "—— *His trespass*——

"—— *Is not almost a fault*."

Hardly is a fault—almost is not a fault:—the phrase, however it came here, is a Scotticism.

365. "——— *Trust me, I could do much.*"

It is not easy to guess what Desdemona was about to say she could do, or for what purpose.

"*I will deny thee nothing.*"

This, with the hemistic from Desdemona, is too much for the verse; and, as the very same words are uttered by Othello, a little further on, I suspect corruption, and would read,

"I'll not deny thee."

Desd. "——— Why, this is not a boon."

"*Or feed on nourishing dishes, or keep you warm.*"

We might, perhaps, with advantage, read "meats" instead of "dishes."

"*And fearful to be granted.*"

Oth. "——— *I will deny thee nothing.*"

Here, again, some words seem to have been lost; perhaps to this effect:

Desd. "It shall be full of poize and consequence,
"Of difficulty, and fearful to be granted."

Oth. "*Well, well, be't so; I will deny thee nothing.*"

"*Farewell, my Desdemona, I will come to thee straight.*"

"Farewell" seems to have crept in here improperly, Desdemona had said, "farewell," and Othello, as if to soften the idea of separation, says he will presently follow her. When the sense and spirit of the scene thus coincides with the metre, I would, without any hesitation, propose,

Desd. "——— Farewell, my lord."

Oth. "My Desdemona, I'll come to thee straight."

367. "*Know of your love,*" &c.

The frequent attempts that are made to repair the metre, are seldom offered with a confidence that they are right, but only with a full persuasion that something is wanting, in justice to the poet, as in the following speeches, which I would regulate in this manner :

Iag. " Did Michael Cassio, when you woo'd
my lady,

" Know of your love ?"

Oth. " ——— He did, from first to last.

" Why dost thou ask *that question* ?"

Iag. " ——— Only for

" A satisfaction of my thought, *my lord* ;

" No further harm."

Oth. " ——— Why of thy thought, *Iago* ?"

368. "*Indeed* ?"

Oth. "*Indèed ! ay, indeed ! discern'st thou
ought in that ?*"

" Ay, indeed !" appears to be an interpolation encumbering the verse, and injuring the delicacy of the scene and climax of the passion :—the time and occasion of Othello's impatience is approaching, and should not be here anticipated.

Iag. " Indeed !"

Oth. " ——— Indeed—Discern'st thou ought
in that ?

For what follows, I would propose this regulation :

" Is he not honest ?—*ha* ?"

Iag. " ——— Honest, my lord ?"

Oth. "*Honest ! ay—honest.*"

Iag. " ——— My lord, for aught I know."

Oth. "What dost thou think, *though?*"

Iag. "—— Think, my lord?—*I—*"

Oth. "—— Think,

"My lord! *How's this?* By heaven, he
echoes me

"As if," &c.

369. "—— *I think, thou dost.*"

More abruptness and disorder, which I attempt to correct thus:

"I think, thou dost; and,—for I know *that*
thou

"Art full of love and honesty, and weigh'st

"Thy words before thou giv'st them breath,—
these stops

"Of thine, Iago, *do* affright me the more:

"For such things," &c.

"*Are tricks of custom; but, in a man that's
just.*"

This line might be rendered smoother, by reading,

"Are tricks of custom; but, in him that's just."

But the strength of the sentiment, and the opposition between the "just man" and the "disloyal knave," would be impaired; and favourable accent may give currency to the line as it stands,

"Are tricks of custom; but, in a man that's
just."

371. "*Men should be what they seem.*"

The quarto, more emphatically, "that they seem."

"*Nay, yet there's more in this.*"

More lameness and disorder. I would propose :

“ Nay, yet there’s more in this : I pray thee,
 speak
 “ To me thy thinkings ; *speaking to me*, as thou
 “ Dost ruminatè ; and give thy worst of thoughts
 “ The worst of words.”

“ Speak to me to thy thinkings,” is the reading of the first quarto.

372. “ *With meditations lawful ?*”

The deficiency of this line may naturally, and of choice, have been owing to the impatience of Othello.

“ ——— I do beseech you,—
 “ *Though I, perchance, am vicious in my guess.*”

The seeming incorrectness of the expression in this passage proceeds from a non-perception of the studied change in the drift of Iago’s speech—
 “ I beseech you, attend—(he seems going to say)—to these suspicious circumstances ;”—but, correcting himself, he interposes, though I perchance judge too severely, (as I confess, &c.) and then, after this display of candour, which is sure to operate on Othello’s mind, he shifts his proposition to a request, that what he is about to disclose shall not be too implicitly relied on.

374. “ *Who steals my purse, steals trash ; ’tis something, nothing.*”

Iago delivers a broken sentiment—

“ Who steals my purse, steals trash ; ’tis something—that I set little value upon,” he was going to say ; but, pausing, he strengthens the idea, and adds, “ ’tis—nothing.—”

“ —— ’Tis something, nothing.”

The meaning seems to be, ’tis something to him that gains it, and nothing to me who lose it—it was mine—’tis now his,” &c. B. STRUTT.

375. “ *By heaven, I’ll know thy thought.*”

“ By heaven” appears to be an interpolation, from which the quarto 1630 is free:

“ And makes me poor indeed.”

Oth. “ —— I’ll know thy thought.”

“ *It is the green-ey’d monster, which doth mock
The meat it feeds on.*”

Sir T. Hanmer reads “ make,” and the change is so slight, that the succeeding commentators are more solicitous about the sense, than tenacious of the word. Mr. Steevens remarks, that there is no animal that makes its own food, and that, therefore, Shakspeare could never have mentioned such a creature, especially as it is introduced with the definite article, whereby the reader is supposed to be already acquainted with it; but let the critical naturalist consider that a monster is here talked of, and that general rules, of course, will not apply to it.—“ A green-eyed monster” would nearly have satisfied Mr. Steevens; but does not “ the,” which here is the same as “ that,” more closely appropriate the monster to the object which it is meant to illustrate?—and does not the singularity of the attribute, *the making his own meat*, constitute the monstrosity? A tiger cannot, with any degree of propriety, be called a monster, or “ the green-eyed monster,” so long as there are not only multitudes of his kind, but while leopards, lions, and other animals have eyes as green as his; and,

with great deference both to Mr. Steevens and Mr. Henley, I cannot but agree with Mr. Monk Mason, who denies that the tiger's mocking or sporting with the animal he intends to devour, is justly figurative of the treatment which a wife receives from the jealousy of her husband: for, besides that, the woman, (whom we must here suppose the subject of the mockery) in the interval between suspicion and assurance, is neither literally nor metaphorically, neither during her probation, nor at her conviction, *the meat* on which the jealous husband feeds, it is by no means an admissible interference that she is to be destroyed. That is, indeed, the dreadful catastrophe of Othello's jealousy, but it is an extremity of which, as yet, he has no conception; and which Iago, whatever he might design hereafter, would have too much prudence to suggest at present.

"It is the green-eyed monster," &c.

I think Sir T. Hanmer's emendation, "make," might be adopted, and cannot help thinking that Shakspeare meant to refer to some animal, real or fabulous, that makes, or is supposed to make, "*the meat it feeds on*;" of some such he might have heard or read, though which it was be not now known: I think I have heard or read, though I cannot recollect where, of a sort of large dragon fly, that voids a greenish foam from its mouth, and then gradually sucks it in again:—if there be such creature, it would be sufficient to justify the expression. LORD CHEDWORTH.

379. "*O misery!*"

Here again Othello is naturally interrupted by the subtle Iago, who will not intermit the

potent infusion of his poison—the case is different at the conclusion of his speech; and his grave adjuration,

“ Good God, the souls of all my tribe defend
“ From jealousy !”

381. *Oth.* “ ——— *Why ? why is this ?*”

This is defective. I suppose we should read—

“ ——— *Why ? why is this, Iago ?*”

“ *Matching thy inference. 'Tis not to
make me jealous.*”

This line is at least a foot too long. We might read,

“ *Matching thy inference ; It not makes me
jealous.*”

“ ——— *Feeds well.*” ———

The praises bestowed upon a lady's accomplishments, such as singing, dancing, conversation, &c. might probably excite a husband's jealousy, but I cannot discover how the manner of her eating, or the quality of her food, could have any effect that way; and as the words are equally burthensome to the metre and impertinent to the sense, they should be rejected as interpolation :

“ ——— *'Tis not to make me jealous,*

“ *To say—my wife is fair, loves company,*” &c.

382. “ *Where virtue is, these are more vir-
tuous.*”

As I cannot perceive how the qualities mentioned should be more virtuous in one position than in another, I must concur with the editor of the second folio, in reading “ most virtuous”—

not as the highest degree of comparison, but as expressing the quality *absolutely* and without *exception* or *abatement*; as we say, "most excellent," "most admirable," without any reference to "much" or "more."

"*Where virtue is, these are more virtuous.*"

This, I confess, notwithstanding the explanations, I do not understand: more virtuous than what? I therefore wish to read, with the *ignorant* editor of the second folio, and the modern editions, *most virtuous*. LORD CHEDWORTH.

383. "Dost thou say so?"

Another hemistic, with the usual concomitant disorder, and another attempt at correction.

Oth. "Dost thou say so?"

Iag. "——— She did deceive her father

"In marrying you, and when she seem'd to shake

"And fear your looks; *even then* she lov'd them most."

Oth. "And so she did, 'tis true."

Iag. "——— Why, go to, then," &c.

384. "——— *I am bound to thee for ever.*"

The excess, in this hemistic, might be removed:

"For too much loving you."

Oth. "——— I'm ever bound to you."

"*Not a jot, not a jot.*"

Here again is a corrupt hypermeter:

"I see this hath a little dash'd your spirits."

Oth. "No, not a jot.

Iag. "——— Trust me, I fear it has."

"*Than to suspicion,*" &c.

I would offer :

"*Than to suspicion.*"

Oth. " ——— I will not."

Iag. " ——— *Indeed,*

"Should you do so, my lord, my speech
would fall

"Into such vile success as my *clear* thoughts

"*Do* aim not at; Cassio's my worthy friend."

"Trusty" is the reading of the first quarto, and the word in the present text, I think, is not *worthy* to supersede it. "Success," here, means simply, event, consequence; thus, in a Translation of Tacitus, by Greenwey, 1622: "As well the prosperous as unprosperous successes of the ancient commonwealth," &c.

385. "*And (hapily) repent.*"

"Hapily" is haply; but the measure wants repair :

"And happily repent."

Oth. " ——— *It may be so :*

"Farewell; if more *of this* thou dost perceive,

"Let me know more:—set on thy wife to observe;

"Leave me, Iago."

Iag. " ——— My lord, I take my leave."

386. "*I once more take my leave.*"

Something, here, has been either obtruded or omitted; it is impossible to ascertain which—the passage might have run thus :

"Fear not my government."

Iag. "——— My lord, adieu,
 " *Most humbly I do once more take my
 leave.*"

388. "——— Or, for I am declin'd
 " *Into the vale of years ;—yet that's not
 much.*"

That argument, or this train of thinking, is little to the purpose—the fact is, she is lost, &c.

389. " *And not their appetites ! I had rather
 be a toad.*"

This line is intolerably long :—I would reduce it thus :

" And not their appetites.—I'd rather be
 " A toad, and live o' th' vapour of a dun'geon."
 " *For others' uses,*" &c.

" Use," which is sufficient for the sense, would save the metre.

" *Prerogativ'd are they less than the base ?*"

I believe the meaning is, that the great are less privileged in the power of shunning or escaping evil, than the base are.

391. " *I am to blame.*"

Something has been lost ; perhaps to this effect :

"——— *I will attend on them.*"

" *I am very sorry that you are not well.*"

This line, pleasing for its simplicity, occurs in *Romeo and Juliet* :

" Indeed, I'm sorry that you are not well."

"I am glad I have found this napkin."

The deficiency might be supplied thus :

"So, I am glad that I have found this napkin,"

392. *"And give it Iago."*

The measure wants correction : we might read,

*"And giv't Iago—what he'll do with it,
Heaven knows, not I; I nothing but to
please*

"His fantasy."

*Iag. "——— How now; what do you here,
alone?"*

"——— A foolish wife."

The quarto reads "a foolish thing," which I suppose is right, the measure, however, is still imperfect; I would propose :

Emil. "——— Ha! what is that?"

Iag. "——— To have a foolish thing."

393. *Emil. "What handkerchief?"*

This replication is superfluous, both to the sense and metre.

"Hast stol'n it from her?"

Here, again, something is wanting :

"Hast stol'n it from her?"

Emil. "——— No, I have not stol'n it,

"But she did let it drop by negligence,

*"And to th' advantage, I being there,
took't up."*

"When she shall lack it."

I would propose this order :

"When she shall lack it."

Iag. "—— Be not you known on't;

"I have a special use for it: go, leave me."

395. "—— *Ha! ha! false to me?*

"*To me?*"

There is here one "ha!" and the repetition of "to me" superfluously and falsely inserted:

"Which thou ow'dst yesterday."

Oth. "—— *Ha! false to me?*"

396. "*He that is robb'd, not wanting what is stol'n,*

"*Let him not know it, and he's not robb'd at all.*"

Here is a nominative noun without object or operation; but the sentence is a broken one, and should so be marked:

"He that is robb'd, not wanting what is stol'n,"

Is not robb'd at all, if he does not know it—would have been a regular conclusion, but the mode of expression is suddenly changed at the end of the first line, thus:

"He that is robb'd, not wanting what is stolen—

"—— Let him not know't," &c.

La Fontaine has pleasantly expressed the same thought: speaking of female infidelity, he says, if one knows it, it is but small matter, and if one knows it not, it is nothing:

"Quand on le scait, c'est peu de chose,

"Quand on ne le scait pas, ce n'est rien."

397. "*I am sorry to hear this.*"

Something, it is in vain to guess what, is wanting here : perhaps this :

“ *Alack my lord, I’m sorry to hear this.*”

400. “ *Is it possible?—my lord,—*”

Oth. “ *Villain,*” &c.

This break in the line that Iago had begun is natural ; and, like some others of the same character, was probably designed.

“ *Or, by the worth of mine eternal soul.*”

Without any such opposition as Mr. Steevens supposes to have been intended between “ man” and “ dog :” “ man’s eternal soul,” the reading of the quarto, seems preferable to “ mine eternal soul.”

“ *My noble lord.*”

Again this is fair and natural interruption.

401. “ *I thank you for this profit.*”

For this instruction, this experience.

“ *Nay, stay :—Thou shouldst be honest.*”

There is something wanting here : perhaps,

“ *Nay, stay thee yet ; methinks thou shouldst be honest.*”

402. “ *Would you, the supervisor, grossly gape on ?*”

The accent, resting on the redundant syllable, as here, is an instance of false prosody which very rarely occurs in the verse of Shakspeare. We might obviate the objection by reading,

“ *Would you them supervise ? grossly gape on ?*”

Or else,

“Would you, the supervisor gross, gape on?”

403. “*More than their own! What then? how then?*”

Here is a deficiency; and “conjecture to supply it must be vague:” perhaps something like this has been lost:

“*Or play their pranks, more than their own!*
How then?”

404. “*I do not like the office.*”

Again, conjecture must intrude, to supply omission:

“I do not like the office—’tis ungrateful.”

This will suit the critic, at least, if not Iago.

“*I could not sleep.*”

This hemistic, and the other, in the third line following, clearly indicate derangement.

“—— *A kind of men so loose of soul,
That in their sleeps will mutter their affairs.*”

The construction requires, here, the pronoun *they* before “will:” the whole should, perhaps, be regulated thus:

“I could not sleep:—there are a kind of men
So loose of soul, that in their sleep they’ll mutter
Their *dear*’st affairs; one of this kind is Cassio.”

“—— *Nay, this was but his dream.*”

“But” should be omitted, as well for the spirit of the sense, as for the metre.

405. “*That do demonstrate thinly.*”

Corruption, I think, is evident here, because "thicken" was mentioned, in the preceding line, "thinly" was here thrust in to oppose it: Iago would never have suggested that any of his proofs were *thin*.—I would read, interruptedly,

" And démonstrate——"

Oth. "—— I'll tear her all to pieces."

It is the idea of demonstration, not thin or defective, but strong and complete, that calls forth from Othello this terrible ejaculation.

" *That do demonstrate thinly.*"

I do not suspect corruption: the antithesis, though unfortunate, is in Shakspeare's manner; the meaning is—and this may help to corroborate other proofs which are, in themselves, of less force, such as my Lord Coke calls "light presumptions."

LORD CHEDWORTH.

" *Now do I see 'tis true.*"

" 'Tis time," according to the quarto, appears, as Dr. Warburton has remarked, the preferable reading, though, in Macbeth, we find:

" Now, now I see 'tis true."

406. "*'Tis gone.*"

This has been interpolated, or the unnecessary superaddition of some player: the sense is expressed in the action, and these words only deform the metre,

407. "—— *O, blood, Iago, blood!*"

I suppose we should regulate:

" *O, blood, Iago, blood!*"——

Iag. "——— *Nay, patience, yet,*
 " *I say, my lord, your mind, perhaps, may*
change."

409. "——— *Let him command,*
 " *And to obey shall be in me remorse,*
 " *What bloody work so ever."*

This passage, which has exercised the sagacity, and wearied the conjecture of so many able commentators, will at last, perhaps, admit of a very plain interpretation. Iago, always careful to exhibit a character of moderation and humanity, cannot engage in a work of assassination, without expressing some decent compunction—we have heard him say,

" *Though in the trade of war I have slain men,*
 " *Yet do I hold it very stuff o' the conscience*
 " *To do no contriv'd murder."*

And now, while in the ardour of pretended friendship, he gives up

" *The execution of his wit, hands, heart,*
 " *To wrong'd Othello's service,"*

and undertakes, at his desire, " *what bloody work soever*" (so the quarto), he does not omit the decorum of affecting a reluctance—reluctance, however, that he will stifle in a sense of duty to his commander, and generous resentment of his friend's injuries. At Othello's command he will murder Cassio; but he will do it with the feeling of a man not naturally ferocious. Do you command, says he, the performance shall be mine, though not without that horror and compunction which, in a humane bosom, must necessarily accompany the deed: obedience will resolve itself into remorse, and the pangs of *remorse* I will en-

dure for your advantage—I will impose obedience upon my conscience, as an act of duty.

411. *“ Within these three days let me hear thee
say,
“ That Cassio’s not alive.”*
Iag. “ My friend is dead ; ’tis done,” &c.

These words of Iago appear to have suggested a striking passage in the famous speech of Lord Clive, ascribed to the device of the then Mr. Wedderburne,—“ Ali Cawn was my friend, whom I loved, but the service of my country required that he should die—and he was dead.” But both these passages, as well as Pope’s,

“ Let spades be trumps, she said—and trumps they were.”

and Dr. Johnson’s,

“ And bid him go to hell—to hell he goes.”

are, perhaps, taken from the same sublime original:

“ Sit lux, et lux fuit.”

“ That Cassio’s not alive.”

Further disorder: I would propose:

“ That Cassio’s not alive.”

Iag. “ ——— My friend is dead,

“ ’Tis done at your request; but let her live?

*Oth. “ Damn her, lewd minx! O, damn her!
damn her! live!*

“ Come, go with me,” &c.

In the folio, as here, “ damn her!” stands in repetition,

"I am your own for ever."

This vapid hemistic I take to be interpolated : the line might readily have been completed :

"My gracious lord, I am your own for ever."

SCENE IV.

This Scene, between Desdemona and the Clown, is entirely useless.

413. *"Where should I lose that handkerchief?"*

Desdemona must have mentioned this loss previous to her entrance on the stage, and therefore her repeating the word handkerchief, here, is awkward and superfluous :—the clumsy redundancy of the verse bespeaks corruption : I suppose it stood thus :

Desd. "Where should I los't, Emilia?"

Emil. "—— I know not, madam."

"Look where he comes."

This will not accord with the metre; we might read :

"Drew all such humours from him."

Emil. "Here he comes."

"Well, my good lord."

"Good," here, is not *good*.

"How do you, Desdemona?"

Desd. "—— Well, my lord."

414. *"A sequester from liberty, fasting and prayer."*

I suppose the author wrote, metrically,

“ A sequester from liberty, prayer, fasting.”

“ *A frank one.*”

This is deficient:—I suppose it was,

“ *A very frank one.*”

Desd. “ ——— You, indeed, may say so.”

416. “ *What promise, chuck ?*”

Here is more omission, and, of course, more subsequent disorder:—I would offer, with my premised distrust,

“ What promise, chuck ?”

Desd. “ ——— *Why Cassio's reinstatement ;*

“ I've sent to bid *him* come and speak with you.”

418. “ *Lend me thy handkerchief.*”

All that follows, for several lines, is disorder, which I would thus regulate :

“ Lend me thy handkerchief.”

Desd. “ ——— Here 'tis, my lord.”

Oth. “ That which I gave you.”

Desd. “ ——— *That !* I have it not

“ About me.”

Oth. “ ——— Not !”

Desd. “ ——— *Why* no, indeed, my lord,

(Quarto, “ i' faith.”)

“ *I have not.*”

Oth. “ ——— That's a fault ; that handkerchief,” &c.

419. “ *A sibyl that had number'd in the world,
“ The sun to make two hundred compasses.*”

This, certainly, is obscure and embarrassed ; but I believe the construction is this—a sibyl that in the world had counted the sun to make (*i. e.* to have made) two hundred compasses.

421. “ *Ha ! wherefore ?* ”

This hemistic might find accommodation in the preceding line :

Desd. “ Then would to heaven I had never seen’t.”

Oth. “ *Ha ! wherefore ?* ”

“ *Heaven bless us !* ”

Here, again, something seems to have been lost : perhaps this regulation may be admitted :

“ Heaven bless us ! *how now ! what is this, my lord ?* ”

Oth. “ *Sáy yóu.* ”

Desd. “ ——— It’s not lóst ; but what an if it were ? ”

Oth. “ *Ha !* ”

Desd. “ ——— I say it’s nót lost.”

Oth. “ ——— Fetch it, let me see’t.”

Again :

“ *Come, come.* ”

The repetition of “ come ” is interpolation :

“ Come, you’ll ne’er meet a more sufficient man.”

“ *Shar’d dangers with you.* ”

We might regulate the metre thus :

Desd. “ *Shar’d dangers with you.* ”

Oth. “ ——— Th’ handkerchief.”

Desd. " ——— In sooth
 " You are to blame."

Oth. " ——— Away!"

Emil. " ——— Isn't this man jealous?"

Desd. " *I cannot tell; I ne'er saw this before.*"

422. " *They are all stomachs, and we all but food.*"

They are all stomachs, and we are all *merely* food for them.

426. " ——— *It indues*

" *Our other healthful members, even to that sense*

" *Of pain.*"

Should we not read "with" instead of "to?"

427. " *And he's indited falsely.*"

These hemistics often deform the verse without necessity:

"And he's indited falsely."

Emil. " ——— Pray heav'n it be

"State matters, as you think, and no conception,

"Nor *any* jealous toy, concerning you."

"Toy" is vain conception, idle fancy; as in *K. Henry VI.*

" ——— Such like toys as these

"Have mov'd his highness to commit me now."

"*They are not ever jealous for the cause.*"

Perhaps it should be "for a cause," yet there may have been here a licentious levity assigned to Emilia, who, putting the case generally, insinuates that there may be a cause, though the jealous

man is not sagacious enough to discover it, and only knows that *he is jealous*.

" Begot upon itself, born on itself."

Perhaps " of itself:" we might regulate thus :

" Begot on's self, born of itself."

Desd. " ——— Heaven keep

" That monster from Othello's mind."

Emil. " ——— Amen."

" I humbly thank your ladyship."

The deficiency of this line is readily supplied :

" Madam, I humbly thank your ladyship."

429. *" Is it come," &c.*

We might read :

" And is it come to this ! well !"

Cas. " ——— Go to, woman."

And again :

" How ! leave you, Cassio ! wherefore should I, leave you !"

ACT IV. SCENE I.

432. *" What then ?"*

Iag. *" Why, then," &c.*

" Why then," at the beginning of Iago's speech, is a useless and awkward interpolation :

Oth. *" What then ?"*

Iag. " ——— 'Tis hers, my lord; and, being hers," &c.

" *May she give that ?*"

It cannot reasonably be supposed that Shakspeare, while he was framing his dialogue to metre, would leave these frequent hemisticks, without any cause from the eruptions of passion or impatience: conjecture, to supply the defect, must be fallacious; but it were to be wished the editors had offered something. Will this incorporate?—

" She is protectress of her honour too,
" *By that self argument; may she give that ?*"

" *But, for the handkerchief.*"——

If all the imperfect lines occurring in this play had the same justification as is obviously attached to this, the reader would be spared any regret at the deficiency, and the critic, the invidious and toilsome endeavour to supply it.

432. "*Boding to all.*"——

The universal omen of calamity.

433. "*Ay, what of that ?*"

A little, yet something, is wanted here:

" *Ay, sir, but what of that ?*"

Oth. "—— That's not so good."

434. "*What ? what ?*"

By omitting the useless repetition of "*what ?*" we may help the metre. I would point as follows:

Oth. "*What ?*"

Iag. "*Lie——*"

Oth. "*—— With her ?*"

Iag. "*—— Ay, with her, on her; what*
" *You will.*"

Oth. " ——— Lie with her ! on her !—We say,
lie
" On her, when they belie her : Lie with
her !
" That's fulsome.—Handkerchief,—confes-
sions,—han'dkerchief.
" *That*—to confess, and be háng'd for his
labour.—
" First to be hang'd—confess :—I tremble
at it.
" Nature would not invest herself in such
" Shadowing passion, without some instruc-
tion.
" It is not words *alone* that shake me thus ;
" Pish !—noses, ears, and lips :—is't pos-
sible ?—
" Confess !—O devil !—handkerchief !"

Iag. " ——— Work on,
" My medicine, work !" &c.

437. " *My lord.*"

We might form the metre thus :

" My lord ! Othello !—how now ?

[*Enter Cassio.*]

Cas. " ——— What's the matter ?"

" (*This is*) *his second fit.*"——

" This is" useless, and should be ejected :

" His second fit ; he had one yesterday."

" *And many a civil monster.*"

We might add—

" ——— *There you'll find.*"

▲ ▲ 2

438. "*Which they dare swear peculiar ; your case is better.*"

The reduction of this line to its due quantity will reform those that follow :

" Which they dare swear peculiár ; your case

" Is better. O, it is the spite of hell,

" The fiend's arch-mock, to lip a wanton in

" A secure couch, and to suppose her chaste !

" No, let me know ; and, knowing what I am,

" I know what I shall be."

Oth. " ——— O, thou art wise ;

" 'Tis certain."

Iag. " ——— Stand, *my lord*, awhile apart."

" ——— *A sécure couch.*"

The same accent is given in Hamlet to " se-
cure :"

" Upon my sécure hour thy uncle stole."

440. " ——— *All in all in spleen.*"

I am persuaded that Dr. Johnson has pointed out the true reading, which seems to be confirmed by the context—

" ——— All in all a spleen,

" And nothing of a man."

" ——— *Dost thou hear ?*"

As this expression occurs in the very next sentence, I am persuaded it has slipped in improperly here. We might read,

" And nothing of a man."

Oth. " ——— *I tell thee, Iago,*

" I will be found most cunning in my patience ;

"But yet most bloody."

Iag. "—— Well, that's not amiss."

"Whose want even kills me."

Something has been lost—perhaps, like this :

"—— How shall I regain it."

441. "Look, how he laughs already !"

Here a foot and a half is wanting. I would read,

"How quickly should you speed."

Cas. "—— Alas ! poor caitiff !

"I think I should." (Laugh.)

Oth. "—— Look, how he laughs already."

"I marry her !" &c.

This is out of measure. We might read,

"I marry her?—ha ! ha ! a customer !

"I pr'ythee, bear some charity to my wit ;

"Don't think it so unwholesome. Ha ! ha ! ha !"

"So, so," &c.

We might read, with due quantity,

"So, so, so, so ! 'tis well ! they laugh that win."

"—— A very villain else."

"Very" has unnecessarily intruded into this hemistic.

"Have you scored me ?"—

The metre might thus be repaired :

"What, have you scor'd me ? say you so ! 'tis well."

Of the prose that follows, until the entrance of Lodovico, little, perhaps, if any of it, can reasonably be ascribed to Shakspeare.

[*Enter Lodovico, Desdemona, &c.*]

447. "Save you," &c.

The first quarto will assist in repairing the metre here :

"God save you, general."

Oth. "—— With all my heart."

"*I kiss the instrument of their pleasures.*"

We might read,

"I kiss the instrument of their *good* pleasures."

"*I am very glad,*" &c.

The metre here is sadly deranged. I would propose,

"I am glad to see you, sir—welcome to Cyprus."

Lod. "Thanks, sir; how does lieutenant Cassio?"

Iag. "—— Lives."

448. "*Are you sure of that ?*"

Perhaps, we should read,

"*Ay, madam ! are you sure of that ?*"

Desd. "—— My lord !"

"*Fire and brimstone !*"

Fire should be spelled as it is here pronounced, and was written, a dissyllable, "*fîér.*"

"*By my troth, I am glad on't.*"

I would read,

"*Now, by my troth, I am right glad of it.*"

And then the rest proceeds—

Oth. “ Indeed !”

Desd. “ ——— My lord.”

Oth. “ ——— I’m glad to see you mad.”

Desd. “ How, sweet Othello ?”

Oth. “ ——— Devil !”

Desd. “ ——— I’ve not deserv’d this.”

“ *Truly, an obedient lady.*”

We might read,

“ Truly, *she is a most obedient lady.*”

450. “ *Who, I, my lord ?*”

I would propose,

“ Who, I, my lord ?”

Oth. “ ——— Ay, *sir* ; did you *not* wish,

“ That I would make her turn ? *sir*, she can turn,

“ And turn, and yet go on, and turn again ;

“ And she can weep, *sir*, *marry can she*, weep ;

“ And she’s obedient,” &c.

“ ——— *Sir, I obey the mandate.*”

“ *Sir*” should be omitted :

“ I’ll send for you anon.—I obey the mandate.”

451. “ ——— *Goats and monkeys !*”

Mr. Malone seems to have gone out of the way to find the force and application of these words, which seem no more than the immediate result of the speaker’s reflections upon incontinence and lust.

“ *The shot of accident, nor dart of chance,*

“ *Could neither,*” &c.

▲ ▲ 4

Concord requires "or," instead of "nor."

452. " ——— *New-create this fault.*"

"New" is "first."

B. STRUTT.

"*What I have seen and known. You shall observe him.*"

"Him" might well be spared, to accommodate the metre.

453. "*And mark how he continues.*"

Something has been lost—perhaps,

" ——— *Judge yourself.*"

SCENE II.

"*You have seen nothing then?*"

The deficiency of this line might be thus supplied :

"You have seen nothing then, *you say, of this?*"

454. " ——— *You have seen Cassio and she together.*"

"She" should be altered to "her."

"*Nor send you out o'the way?*"

Emil. " ——— *Never.*"

I would offer—

"*Indeed! nor send you out o'the way.*"

" ——— *Never.*"

Again—

"*Never, my lord.*"

Oth. "*That's strange.*"

I would read,

“ To fetch her fan, her gloves, her mask,
nor nothing?

“ *How say you?*”

Emil. “ ——— Never, my lord.”

Oth. “ ——— That is strange.”

455. “ *Some of your function, mistress.*”

Something is wanting—perhaps this :

“ Some of your function, mistress ;—*pr’ythee go,*
“ Leave procreants,” &c.

“ *Why, what art thou?*”

Something again is wanting—perhaps,

“ But not the words.”

Oth. “ ——— *Well, tell me—what art thou?*”

Desd. “ Your wife, my lord ; your true and
lawful wife.”

“ *Come, swear it, damn thyself.*”

More mutilation. We might read,

“ Come, *mistress*, swear it *then* ; and damn
thyself.”

“ *Should fear to seize thee ; therefore be double-
damn’d.*”

We might read smoothly,

“ ——— *So be double damn’d.*”

456. “ ——— *Time of scorn.*”

This expression, which has perplexed the commentators, and may probably for ever perplex them, appears to have issued from a confusion of ideas, which the author did not take the trouble

to disentangle or arrange. Othello's first reflection is, simply, that he could patiently have endured any temporary or external evil; but to be placed in a situation of endless and unavoidable disgrace, would be enough to convert patience itself into fury. The first part of this sentiment is clearly and beautifully delivered; but in the sequel of the position, "but, alas! to make me a fixed figure for the time," he was probably going to say—for the time's abuse, or the scorn o'the time; but "time" and "fixed figure" suggesting the idea of a clock or time-piece, he lays hold of it at once, and, without any examination as to general congruity, proceeds to the office of the hand upon the dial-plate—"his slow, unmoving finger" seems to mean, his finger, which, though it does move slowly on, yet, as it can never pass the point of disgrace, may be regarded as standing still.

459. "——— *A cistern, for foul toads*
"To knot and gender in!—turn thy complexion there!"

"In" should be omitted, to accommodate the metre; "for" is "for the purpose or end," to keep it as a cistern for "the knotting and gendering of toads."

460. "*Made to write whore upon? What committed!"*

We should read,—Committed! what!

Again—

461. "*Did I but speak thy deeds.—What committed!"*

We should, perhaps, read—

“ Did I but speak thy deeds. What! what!
committed!”

“ *And will not hear it: What committed!—*

“ *Impudent strumpet!*”

I would propose,

“ And will not hear’t: Committed! what!
committed!

“ Impudent strumpet!”

Desd. “ ——— By heav’n, you do me wrong.”

Oth. “ Art not a strumpet?”

Desd. “ ——— No, as I’m a christian.”

“ *Is it possible?*”

The measure might be filled thus:

“ *What!* is it possible?”

Desd. “ O, heaven forgive us!”

Oth. “ ——— I cry you mercy, *madam*, then;
for I

“ *Did take you for that cunning whore of
Venice,*

“ *That married with Othello.*”——

“ ——— *You, mistress.*”

These words should be transposed:

“ ——— *Mistress!* you!

“ *That have,*” &c.

462, “ *Faith, half asleep.*”

Here also correction is wanted:

“ *Faith, half asleep.*”

Emil. “ ——— Good madam, what’s the matter

“ *With my lord now?*”

Desd. “ ——— With whom?”

Emil. “ ——— My lord, madam.”

" *Here's a change indeed.*"

" Indeed" this is not wanted.

463. " *What's the matter, lady ?*"

" Lady" is an interpolation that spoils the metre; Iago's question being as much to Emilia, who replies to it, as to Desdemona :

" *I am a child to chiding.*"

Iag. " ——— What's the matter ?"

" ——— *Am I that name, Iago ?*"

This wants regulation :

" As true hearts cannot bear.

" ——— Am I, Iago,

" *Tell me, I pray, that name ?*"

Iag. " What name, fair lady ?"

464. " *Why did he so ?*"

More deficiency : perhaps,

" Why did he so ? *alas ! take comfort, madam.*"

Again :

" *Do not weep,*" &c.

" *Nay, do not weep, don't weep; alas, the day !*"

467. " *It is but so, I warrant you.*"

Some words appear to have been lost; perhaps,

" ——— *Be patient.*"

SCENE III.

471. " *I do beseech you, sir.*"

"I do" might well be omitted :

"Beseech you, sir, trouble yourself no further."

"*Your honour,*" &c.

More metrical derangement :

"Your honour is most welcome."

Oth. "—— Will you walk ?

"O Desdemonă !"

Desd. "—— My lord !"

Oth. "—— Get you to bed

"On th' instant ; I will be return'd forth-
with ;

"Dismiss your attendant there ; look it be
done."

Desd. "I will, my lord."

Emil. "—— How goes it, *madam*, now ?

"He looks a *little* gentler than he did."

472. "*We must not now displease him.*"

We might add :

"—— *Pr'ythee go.*"

"*I would, you had never seen him.*"

Perhaps we should read :

"*Alack ! I would that you had never seen him.*"

"*Evèn his stubbornness, his checks, and
frowns—*

"*Pr'ythee unpin me—have grace and fa-
vour in them.*"

A similar interruption and return to the broken sentence occurs in *Romeo and Juliet*, Act 2, Scene—Garden :

"—— If thou mean'st not well,
 "I do beseech thee—(*Nurse calls*) by and by,
 I come—
 "To cease thy suit."

It is highly dramatic.

"*And he, she lov'd, prov'd mad,*
And did forsake her."

Dr. Warburton's emendation appears to be just:

"And he she lov'd forsook her,
 "And she prov'd mad."

Mad, undoubtedly, does sometimes signify wild, irregular; but never, I believe, faithless, or inconstant in love.

473. "*And sing it, like poor Barbara.*"

Some regulation is wanting here:

"And sing it, like poor Barbara; *Emilia*,
 "I prythee now, dispatch."

Emil. "—— Madam, shall I

"Go fetch your night-gown?"

Desd. "—— No; unpin me here."

476. "*Nor I neither by this heavenly light,*
"I might do't as well i' th' dark."

We might restore the metre:

"No, nor I neither, by this heavenly light,
 "But I as well might do it i' the dark."

ACT V. SCENE II.

489. "*It is the cause,*" &c.

I am not satisfied with either Dr. Johnson's or Mr. Steevens's explanation of this passage; the meaning whereof I take to be this,—Othello is reflecting on the pain and perturbation of his mind, which cannot be composed or healed but by removing or destroying the *cause* of it; yet, says he, I'll not shed her blood, &c. Antigonus meditates, on a similar occasion, in a similar way:

“Nor night, nor day, no rest—it is but weakness

“To bear the matter thus, mere weakness; if

“The *cause* were not in being;—part o' the cause;

“She, the adultress—say that she were gone;

“Given to the fire;—a moiety of my rest

“Might come to me again.”

Winter's Tale, Act 2, Scene 3.

Or perhaps by *cause* is only meant, general principle, the cause of conjugal fidelity—it is not, says Othello, any motive of personal or peculiar resentment that urges me to her destruction, but the common cause of injured husbands—

“She must die, else she'll betray more men.”

490. “*Put out the light, and then put out the light.*”

I am much surprised at the doubt expressed by Dr. Farmer, as to the truth of Dr. Warburton's explanation; it is the sense which, at the first view of it, the passage suggested to me, and which, till now, I should have thought, would strike every attentive reader of Shakspeare.

492. “*That can thy light relume.*”

To relume light is strange tautology, if not nonsense—the reading of the first quarto, “return,”

appears to be the best: perhaps we should read "the" instead of "thy."

"That can thy light relume. When I have pluck'd thy rose."

Again the reading of the first quarto is preferable, "the rose."—When I have taken away the bloom and beauty of this plant, I cannot give it life again.—This is not an address either to Desdemona or her beauty, but a reflection and argument respecting the act of her destruction; and the quarto, consistently with this sense, reads, not "I'll smell *thee* on the tree," but "I'll smell *it* on the tree."—Desdemona herself was the tree, her life and freshness the rose.—Still, however, the line is exuberant: perhaps it was written thus:

"That can the light return: once pluck'd, the
rose,

"I cannot give it vital growth again,

"It needs must wither; I'll smell it on the tree."

493. *"This sorrow's heavenly."*

I wish, with Dr. Johnson, that we might reject this passage; but what follows wants regulation—will this do?

"It strikes where it does love—she wakes."

Desd. "—— Who's there?"

"Is it my lord, Othello?"

Oth. "—— Ay, Desdemona."

Desd. "And will you come to bed, my lord?"

Oth. "—— Have you

"Pray'd to-night, Desdemona?"

Desd. "—— Ay, my lord."

"Solicit for it straight."

We might add, to fill the verse,

" ——— *There is, dear, need.*"

494. "*If you say so, (I hope) you will not kill me.*"

These words, "I hope," are interpolated:

"If you say so, you will not kill me."

Oth. " ——— *Humph.*"

"*When your eyes roll so : Why I should fear,
I know not,*

"*Since guiltiness I know not ; but yet, I feel,
I fear.*"

These lines are too long for any art of utterance: perhaps we should read,

"When your eyes roll so ; why I fear, I know not,

"Since guilt I know not, yet I feel, I fear."

A passage resembling this we find in *As You Like It*:

"I sometimes do believe, and sometimes do not;

"As those that fear ; they hope, and know they fear."

"*Ay, and for that thou diest.*"

There seems to be wanting at the beginning of Desdemona's speech, some words like these:

" ——— *Nay, say not so,*

"That death's unnatural," &c.

495. "*I will so : What's the matter ?*"

There is great disorder here, that might be removed thus:

"I will so : what's the matter?"

Oth. " ——— *That handkerchief*

"Which I so loved, and gave thee, thou gav'st

"To Cassio."

Desd. " ——— No, by my life and soul;
" Send for the man; ask him."

Oth. " ——— Sweet soul! take heed
" Of perjury; thou'rt *now* on thy death-
bed."

496. "*Let him confess a truth.*"

It surely ought to be "the truth;" but further regulation is wanting:

" Let him confess the truth."

Oth. " ——— He hath confess'd."

Desd. " *But* what, my lord?"

Oth. " ——— That he hath us'd thee."

Desd. " ——— How?"

" Unlawfully?"

Oth. " ——— Ay."

Desd. " ——— He will not say so."

Oth. " *Why*, no; *not now*; his mouth is stopp'd:
Iago,

" Honest Iago, hath ta'en order for it."

497. "*O banish me, my lord,*" &c.

The banishment of "my lord" from the text would restore the metre:

" O banish me, but kill me not."

Oth. " ——— Down, strumpet."

498. "*It is too late.*"

The exuberance, here, might thus be reduced:

" It is too late."

Emil. (*without*) " My lord! what ho, my lord!

" *The noise was high,*"

The first quarto reads "was here," and perhaps rightly—the sense appears to be, 'tis like she

comes to speak, &c. the noise that was here prevented my hearing her words, perhaps he was about to say.—“The noise was here,” for “the noise that was here” is an ellipsis not at all uncommon:

“The noise was here.—Ha! no more moving!
still!

“Still as the grave,” &c.

499. “*Should yawn at alteration.*”

I would regulate the text thus:

“Should yawn at alteration.”

Emil. “—— I beseech you,

“That I may speak with you.—O, good,
my lord.”

Again:

“*What? now?*”

“—— *But now, my lord.*”

I would propose:

“O, good my lord, yonder’s foul murder
done.”

Oth. “*Said’st thou! what! murder! now?*”

Emil. “—— But now, my lord.”

500. “*And makes men mad.*”

Emil. “—— *Cassio, my lord, hath kill’d*

“*A young Venetian call’d Roderigo.*”

Oth. “*Roderigo kill’d? and Cassio?*”

Emil. “—— No, my lord,

“*Cassio’s not kill’d.*”

Oth. “—— *Not Cassio kill’d? then murder*

“*Is out of tune; and sweet revenge
grows harsh.*”

Desd. “*O falsely murder’d.*”

Emil. “—— Ha! *what cry was that?*”

The words set down to Othello here, "that! what?" have been put in to disturb the measure, by some actor; they are of no use, and were better dismissed; for Emilia's alarm would not wait for them; and Othello preserves a sullen silence till his terrible fury is roused by the gentle absolution of the dying Desdemona.

502. "*And you, the blacker devil.*"

Some words seem to have been lost: perhaps,

"—— Alas! sweet lady!"

"*She was false as water.*"

This, with what follows, requires regulation:

"She was false as water."

Emil. "—— Thou art rash as fire,

"To say she was false.—O, she was heavenly true."

"*To this extremity; thy husband knew it all.*"

"All" is superfluous, and loads the verse:—the succeeding lines might thus be regulated:

"My husband!"

Oth. "—— Ay, thy husband, woman; he."

Emil. "That she was false to wedlock! said'st thou?"

Oth. "—— Ay,

"With Cassio, *mistress*; nay, had she been true," &c.

503. "*I'd not have sold her for it.*"

The measure, here, might thus be reclaimed:

"I'd not have sold her for't."

Emil. "—— My husband!"

Oth. "——— Ay;
 " *Thy husband*; he it was that told me
 first."

" *That sticks on filthy deeds.*"

Something is wanting here to order :

" *That sticks on filthy deeds.*"

Emil. "——— *My husband!*"

Oth. "——— *How now!*"

" What needs this iteration, woman? I say
 " *Thy husband,*"

Emil. "——— O, *sweet* mistress! villany

" Hath *here* made mocks with love.—My
 husband say

" That she was false! *my husband!*"

Oth. "——— Woman, he."

504. " *Ha!*"

Emil. "——— *Do thy worst,*" &c.

I would propose :

" *Ha!*"

Emil. "——— *Do thy worst; I fear thee not;*
O wretch!

" *This deed of thine,*" &c.

Gra. " *What is the matter?*"

Something is wanting; perhaps like this :

" What is the matter? *Murder, say you?*
where?"

505. " *Speak, for my heart is full.*"

Another fragment, to which, perhaps, belonged
 some words like these :

"——— *Confute the slander.*"

" *But did you ever tell him she was false?*"
Iag. " *I did.*"

"Ever" might well be omitted, and Iago's answer finish the verse.

506. " *My mistress, here,*" &c.

The lines between this and Iago's speech:—
"What are you, man?" which are not in the first quarto, appear to be a worthless interpolation.

507. " *And fall to reprobation.*"

This hemistic was probably preceded by some words like these:

" *In spleen; and fall to reprobation.*"

509. " ——— *As liberal as the air.*"

"Liberal," unrestrained; as in K. Henry V.

"The air a charter'd libertine is still."

And in As You Like It:

" ——— A charter like the wind;
"To blow on all alike."

510. " *Your sword upon a woman!*"

We might add, to complete the line,

" ——— *Hold! for shame!*"

" *Are there no stones in heaven*

" *But what serve for the thunder.*"

Nobody, I suppose, will be satisfied with Mr. Steevens's explanation of this passage—the thunder, according to the poetic, as well as vulgar notion, does more than "make the noise," it effects the devastation. "Are there no stones in

heaven?" appears to mean, are there no imple-
ments of heavenly vengeance besides the thun-
der?—cannot heaven inflict its wrath by some
other means than thunder?—yes, it will plunge
my sword into the villain's breast. The metre
wants correction :

" Do with so good a wife."

Oth. " ——— Are there no stones

" In heav'n, but what serve for the thun-
der, villain?"

The impetuosity of the speaker would not ad-
mit of the epithet that stands before " villain,"
and oppresses the measure.

511. "*He's gone,*" &c.

I would offer :

" He's gone ; but *sure, I think,* his wife is kill'd."

"*'Tis a notorious villain. Take you this weapon.*"

The first quarto, without any hypermeter, reads,

" 'Tis a notorious villain ; take your weapon."

We might fairly read, " take this weapon".
" Notorious," for " enormous"—Iago was not
yet notorious.

512. "*For 'tis a damned slave.*"

" For" should be omitted :

" 'Tis a damn'd slave."

Oth. " ——— I am not valiant neither."

514. "*Behold, I have a weapon,*" &c.

I would regulate :

" What is the matter?"

Oth. " ——— *Lo ! I have a weapon,*"

“ ——— *This little arm.*”

This inconsiderable member, or limb.

“ *Here is my journey's end ; here is my butt,
The very sea-mark of my utmost sail.*”

Something of this sentiment and expression we find in Milton :

“ ——— Worst is my port,
My harbour, and my ultimate repose,
The end I would attain, my final good.”
Paradise Regained, Book III.

515. “ *Even like thy chastity.*”

The first quarto completes this line thus :

“ ——— O cursed slave.”

We might, perhaps, order the measure in this manner :

“ Even like thy chastity—O cursed villain,
“ *Pernicious damned slave ! Whip me, ye devils,*
 &c.

516. “ *Dear general,*” &c.

“ Dear” might well be spared :

Oth. “ Ay——”

Cas. “ ——— General, I never gave you cause.”

517. “ *What not to pray !*”

This is a ludicrous interpolation ; and will not agree with the measure.

“ *O villain !*”

A foot and a half is wanting here : perhaps,

“ *O most precious villain !*”

"Most heathenish, and most gross."

This incomplete line is not of value enough to encumber the text.

"O the pernicious caitiff!"

There seems to be no kind of reason for this exclamation of Othello, in this place—all that had been said was, that a discontented paper had been found, and that Iago had removed the discontent—Othello would have waved all other circumstances, and come directly to the point; perhaps thus:

*"——— Pr'ythee tell me,
"How came you, Cassio," &c.*

If this is not admissible, we may, at least, reject the superfluous and burthensome epithet, "pernicious," and read,

"——— O the caitiff!"

518. *"——— Iago hurt him."*

This appears to be an awkward interpolation: if Roderigo, in his dying moments, had designed to accuse Iago of having murdered him, he would hardly have minced the matter, by saying he had hurt him; he would at once have said, Iago killed me:—but any thing to that purpose by the poet himself seems either to have been neglected or lost, and the passage must remain thus:

*"——— Even now he spake,
"Long seeming dead, Iago set him on."*

"To the Venetian state: come, bring him away."

"Come," here, should begone.

"Nor set down ought in malice: then must you speak."

The particle "then" is useless and burthensome;—one of the quartos, instead of "must you," reads "you must"—and then the line may be,

"Nor set down ought in malice—you must speak."

519. "——— *Of one whose subdu'd eyes.*"——

The passion here, and the natural pause in the middle of the line, may perhaps justify the hyphenometer—certainly neither the words "of one," nor "subdued," can be ejected without injury.

521. *"Drop tears as fast as the Arabian trees
"Their medicinal gums."*

In the Fourth Book of *Paradise Lost* we meet with

*"Groves whose rich trees wept odorous gums
and balm."*

522. "——— *Set you down this.*"

It is the opinion of Mr. Strutt, that this was originally the end of Othello's speech, and that what Lodovico and Montano were to "set down," was the act of suicide;—and, indeed, there does not appear to be any thing else to which the words will so properly apply.

125. "——— *O, bloody period!"*
Gra. "All, that's spoke, is marr'd."

This hemistic, perhaps, was once completed thus:

"Bloody indeed! All that is spoke is marr'd."

*"I kiss'd thee, ere I kill'd thee. No way
but this,*

"Killing myself, to die upon a kiss."

As this quaint antithesis depends upon "kissing" and "killing," and "thee" and "myself," we might, perhaps, with more point, as well as smoothness, read,

"I kiss'd thee, ere I kill'd. No way but this,
"Killing myself," &c.

i. e. Before, I kissed and killed; now, I kill and kiss.

"——— To you, lord governor," &c.

Rymer's censure of the character of Iago is unfounded, and deserved no answer; but Dr. Warburton's answer to it is not just: had there been no other soldier in the play but Iago, no solid objection would have lain against his character; it would not have been to be inferred thence, that all soldiers are villains. In *The Eunuch* of Terence, there is no soldier but Thraso; but who ever dreamt of concluding, on that account, that all soldiers are vain-glorious boasters? Shakspeare, says Dr. Johnson, always makes nature predominate over accident. See Johnson's *Preface*, Vol. I. *Prolegomena*, P. 252, Reed's Ed.

LORD CHEDWORTH.

If Shakspeare's dramas were contemplated with a view to their distinct, comparative merits, this and *Macbeth*, I suppose, would generally be allowed to have a decisive pre-eminence over all the rest: but, of these two, it may be disputed which is the nobler composition, or displays most con-

apicuously the matchless genius of the author.—The story of the Moor, being a domestic one, more readily engages our sympathy in the progress of his fortunes, than the ambitious and sanguinary projects of the Scottish usurper. Pity, in this tragedy, no less than terror, is powerfully excited; while the subject and conduct of the rival play precludes the indulgence of tender sentiment, and will not allow us a moment's relaxation from that "gelid horror" in which we are enchained, from the beginning to the end of that wonderful performance. Othello lays siege to the bosom; Macbeth to the head: one agitates, softens, and subdues the heart; the other elevates and astonishes the imagination. It is something like the difference between the acting of the late Mrs. Crawford, and that of Mrs. Siddons. If this be a more faithful, varied, and vivid portraiture of men, their actions, and their motives, the other is, confessedly, a more sublime display of bold poetic fancy; one has more truth, the other more invention: Othello is rather what the poet found; Macbeth, what he created; and, taking every circumstance into account on both sides, I scruple not to give the palm of preference to Macbeth.

ACT I. SCENE I.

ACT I. SCENE I.

- This is quaintly expressed ; the profanation is, the staining with neighbours' blood those swords which should be devoted to a different purpose : but this line, with the four that follow it, additions after the first copy, would perhaps be better omitted : they are of themselves worthless, and would not be heard during the conflict of the factions.

15. " ——— *His sword; ———*
" Which, as he breath'd defiance to my ears,
" He swung about his head, and cut the
winds,
" Who, nothing hurt withal, hiss'd him in
scorn."

This thought occurs in other places:

- “—— It is as the air invulnerable ;
“ And our vain blows, malicious mockery.”
Hamlet.

And in Macbeth :

- “As easy may'st thou the entrenchant air
“With thy keen sword impress, as make me
 bleed.”

“ ——— *The worshipp'd sun*
“ Peer'd forth the golden window of the east.”

Alluding, I suppose, to the oriental adoration paid to the sun.

“ Worshipp'd,” I believe, is here a term used to express the general thankfulness and joy of nature, at the rising of that glorious luminary.

B. STRUTT.

“ *Peer'd forth.*” ———

The first quarto reads “peept through,” which seems to be right, and has support from various passages in other authors; as,

“ The sun out of the east doth peepe.”

Drayton. Mus. Elys.

“ And now the day out of the ocean mayne
 “ Began to peepe about the earthly masse.”

Spencer. F. Q.

And Milton, in *Comus* :

“ Ere the blabbing eastern scout,

“ The nice morn, on the Indian steep,

“ From her cabin'd loop-hole peep.”

16. “ *A troubled mind drave me to walk abroad.*”

This obsolete, though correct, form of the preterimperfect tense of “to drive,” occurs elsewhere; as in *As You Like It*—

“ I drave my suitor from his mad humour.”

“ *I* ———

“ *Pursu'd my humour, not pursuing his,*

“ *And gladly shunn'd who gladly fled from me.*”

This cannot, by any warrantable ellipsis, be reduced to grammar, or accord with the English idiom—the accusative pronoun “him,” before the new nominative, is indispensable. We should, perhaps, read—

“And gladly shunn’d *what* (i. e. his humour)
gladly fled from me;”

which agrees exactly with the context.

“I——

“*Pursu’d my humour, not pursuing his,*

“*And gladly shunn’d who gladly fled from me.*”

This idiom is perfectly French.

CAPEL LOFFT.

“*With tears augmenting the fresh morning’s
dew.*”

A similar hyperbole we find in *As You Like It*; where Jaques, reflecting on the stag’s weeping into the stream, says,

“—— Poor deer!

“Thou mak’st a testament as worldlings do;

“Giving thy sum of more to that which had

“Too much.”

“—— *Soon as the all-cheering sun*

“*Should in the furthest east begin to draw*

“*The shady curtains from Aurora’s bed.*”

This is an inversion of poetic imagery; it is Aurora that should perform the office for the sun;—the passage is not in the first quarto.

“*But all so soon as the all-cheering sun*

“*Should in the furthest east begin to draw*

“*The shady curtains from Aurora’s bed,*

“*Away from light steals home my heavy son.*”

Instead of "should," here, in the second line, it ought to be *does*. The conceit of light, in a double sense, as referring at once to lustre and levity, is not singular :

" Women are light at midnight."

Measure for Measure.

" Let me give light, but let me not be light ;

" For a light wife doth make a heavy husband."

Merchant of Venice.

17. " ——— So secret and so close, ———

" *As is the bud bit with an envious worm,*

" *Ere he can spread his sweet leaves to the air.*"

This use of the preposition " with," instead of " by," occurs in other places ; as in *Much Ado About Nothing*, Act 5.

" We had like to have had our two noses snappt off *with* two old men without teeth."

Shakspeare seems fond of the allusion contained in these lines. Thus in *The Twelfth Night* :

" ——— She never told her love,

" But let concealment, like a worm i' the bud,

" Feed on her damask cheek."

And again, in *Much Ado About Nothing*,

" As chaste as is the bud ere it be blown."

19. " *Not having that, which, having, makes them short.*"

This cannot be reduced to grammar without a violent and unwarrantable ellipsis ; " which," though it seems to stand nominatively, must be responsible both for the accusative sense, and a new noun, or words equivalent to a noun,

“Not having that (the having) which makes them short.”

Perhaps, “having,” in the second instance, is a noun, and the construction this: “not having that (*i. e.* not being in possession of that) which having (*i. e.* which state of possession) makes them short: “having,” as a noun, occurs in *As You Like It*:

“Truly your *having*, in no beard, is a younger brother’s revenue.”

“*Alas, that love, whose view is muffled still,
Should, without eyes, see pathways to his will.*”

I do not apprehend that by love is meant the god of love; but believe the sense is, simply,—Alas! that love, which is supposed to proceed head-long, or at random, should yet be sure to take that melancholy path which it loves to tread.

21. “*Why, such is love’s transgression.—*”

Some word has been lost—perhaps the line was,

“Why, such is, *merely*, love’s transgression.”

“*Love is a smoke rais’d with the fume of sighs;
Being purg’d, a fire sparkling in lovers’ eyes.*”

I believe, with Dr. Johnson, that, for purg’d, we should read *urg’d*. A similar thought occurs in *Julius Cæsar*:

“O, Cassius! you are yoked with a lamb,
That carries anger as the flint bears fire,
Who, much enforced, shews a hasty spark,
And straight is cold again.”

VOL. II.

C C

" *Being purg'd,*" &c.

I believe "purg'd" is the author's word. The expression "urge the fire" was, perhaps, suggested by Scaliger's reading of a passage of Horace :

" ——— *Dum graves Cyclopum*

" *Vulcanus ardens urit officinas,*

Lib. 1, Od. 4,

Where, for "urit," Scaliger would read *urget*.

LORD CHEDWORTH.

22. " *A choking gall, and a preserving sweet.*"

Antithesis seems here intended, which the words will not support:—I do not know what is meant by a "choking gall," unless it be gall, contrary to the relish, taken into the throat so largely as to choke: but, how is preserving sweet to be understood?—sweetness is no less preservative than salt.

" *But sadly tell me, who.*"

Some words are missing: perhaps,

" *But pr'ythee tell me sadly, who she is.*"

" ——— *In strong proof of chastity well arm'd.*"

I suppose Milton remembered this :

" 'Tis chastity, my brother, chastity ;

" She that has that is clad in complete steel."

Comus.

23. " ——— *When she dies, with beauty dies her store.*"

I believe the meaning is, when she dies, beauty herself, with all her store of charms, must die

too—Beauty is thus personified in *her*. Theobald's conjectural transposition,

“ ——— With her dies Beauty's store,”

I think, ought to be adopted.

“ *And when she's dead,*” &c.

Something of the thought appears in Raphael's Epitaph :

“ ——— *Timuit quo sospite vinci*

“ *Rerum magna parens, et moriente mori.*”

CAPEL LOFFT.

24. “ ——— *Wisely too fair.*”

Perhaps :

“ ——— Too wisely fair.”

25. “ *What doth her beauty serve, but as a note?*”

“ What doth it serve?” cannot stand for “ what doth it serve for?” we might read :

“ How doth her beauty serve,” &c.

Or else :

“ What doth her beauty serve for, but a note,

“ Where I may read?”

“ A note,” equivocally, for a memento, and a written paper.

“ *I'll pay that doctrine, or else die in debt.*”

I owe to you, as a friend, this wholesome conviction ; and whilst I live, shall endeavour to impress it. This is not in the first quarto ; and it may be observed, that most of the obscure and objectionable passages in this play have been superadditions to that copy.

c c 2

SCENE II.

26. "——— *I think.*"

This should be ejected.

"Let two more summers wither in their pride."

Let them pass into autumn.

"Younger than she are happy mothers made."

Capulet's reply to these words,

"And too soon marr'd are those so early made,"

makes me suspect that we should read, "married mothers;" the jingle is exactly of that kind so prevalent in these works; thus, in *As You Like It*, when Oliver asks Orlando,—*"What mar you?"* which I suppose was pronounced, *mar'e*, or *mar'ye*; Orlando replies, *"Marry, sir, I am helping you to mar that which heaven made,"* &c. and in *K. Henry VI. Last Part*, scene between Gloster and Brakenbury,

Glos. "—— She may, sir, ay, marry may she."

Black. "What marry, may she?"

Glos. "—— Marry with a king!"

27. *"The earth hath swallow'd all my hopes but she,*

"She is the hopeful lady of my earth."

I believe the meaning is, all my children, except her, are gone into the grave; and when I die, she only will survive to dispose of *my remains*, (*i. e.* my earth.) "She," in the first line, should at once be made "her," even were it certain that the mistake was the poet's own, and not that of his transcribers.

27. "*The earth, &c.*"

This line is not in the first copy; and in the quarto, 1609, it runs thus:

"Earth hath swallowed all my hopes but she."

The second folio has,

"Earth up hath swallowed," &c.

Perhaps we should read,

"Earth hath up-swallowed," &c.

28. "*Earth-treading stars, that make dark heaven light.*"

This, I believe, is the true reading—the stars in the heavens commonly illuminate the dark earth, but now these earthly stars are to perform that office for the dark heavens. To support Mr. Monk Mason's emendation, and justify his meaning, "earthly stars that outshine the stars of heaven," it would be necessary that we should read, for "light," lights.

30. "*May stand in number, though in reckoning none.*"

I believe a double meaning, here, is assigned to "reckoning," estimation, and the act or condition of being counted.

SCENE III.

37. "*What is your will?*"

My will would remove this useless hemistie.

40. "*It is an honour that I dream not of.*"

"Houre" or "houer," the reading of the folio,

and of the second quarto, is, perhaps, right—it is an occasion, a period that I have not yet turned my thoughts to.—Juliet, in her present state of mind, would neither regard marriage as any honour *really*, nor *term* it so sarcastically; and as to the reply of the nurse, if any consistency could be expected in her responses; “hour” seems at least as applicable as “honour”—hour! cries she, your wit or understanding is not of an hour’s date, it was born with you, and attended you in the cradle.—“Hour,” for “occasion,” occurs in Macbeth:

“Time and the hour runs through the roughest day.”

41. “*Examine every married lineament.*”

“Married” is certainly right; and is rightly explained by Mr. Steevens; it means suitable, accordant, adapted to each other; thus Milton:

“—— They led the vine
“To wed her elm; she, spous’d, about him twines
“Her marriageable arms.”

Paradise Lost, Book V.

43. “*The fish lives in the sea,*” &c.

These silly conceits, which are not in the first quarto, and probably were never Shakspeare’s, are hardly worth a comment, but I suppose the meaning, such as it is, to be this: Lady Capulet has called Paris a book, a book that has “an explanatory margin,” and is every way complete, except that “it lacks a cover,” which cover is to be Juliet, enclosing and *binding* him in wedlock; and, as that crystal fluid the sea is observed to improve the beauty of the fish which swims in it, so, says she, will you have the praise and the ho-

nour that belongs to you, as clasping and enfolding the excellence of Paris ; and that excellence itself will become more conspicuous in being adorned by the graces which you will give it.

“ *But no more deep will I endart mine eye,
Than your consent gives strength to make it
fly.*”

This is very obscurely expressed : I believe all that Juliet means is, I shall look upon him with no more earnestness of attention than is merely my obedience to your desire,

SCENE IV.

47. “ *So stakes me to the ground,*” &c.

The twelve lines following, added since the first quarto, would, perhaps, be better omitted.

49. “ ——— *I am proverb'd with a grandsire
phrase,—
I'll be a candle-holder, and look on.*”

This old proverb is the maxim to which I will adhere.

56. “ *Her waggon-spokes made of long spinners'
legs.*”

Here is a nominative case without a verb :—the first quarto gives the line thus :

“ *Her waggon-spokes are made of spinners' webs.*”

We should read :

“ *Her waggon-spokes are made of spinners' legs.*”

Again :

" Her waggoner, a small grey-coated gnat."

The construction requires the verb *is* after "waggoner," as we find it in the first quarto, where Mercutio's speech differs, in other respects, from the present text:

" The traces are the moonshine's watrie beames;
 " The collars, crickets' bones; the lash of filmes;
 " Her waggoner *is* a small gray-coated *flie*,
 " Not halfe so big as *is the* little worm
 " *Pickt* from the lasie finger of a maide.
 " And in this *sorte* she gallops *up and downe*
 " Through louers' braines, and then they dream
 of loue:
 " O'er courtiers' knees, who straight on cursies
 dreame:
 " O'er ladies' lips, who dreame on kisses straight."
 &c. &c.

" Sometimes she gallops o'er a courtier's nose."

All the editors, by a strange concurrence, agree in calling this the old reading; whereas, in the first quarto (1597), we find it,

" Sometimes she gallops o'er a lawer's lap,"

Which agrees better with the line following:

" And then dreams he of smelling out a suit."

The repetition, which cannot be avoided without removing a line, is alike offensive in either case.—I suppose the poet intended the rejection of the first line, but omitted to strike it out of the copy.

56. *" O'er lawyers' fingers, who straight dream
 on fees."*

I wish there were authority for reading " doc-

tors' fingers," which would save the speech from the repetition that must else be endured:—the line is not in the first quarto.

58. "*Tickling a parson's nose as 'a lies asleep.*"

The first quarto :

"Tickling a parson's nose *that* lies asleep."

This repetition of "nose," which we had a line or two before, together with the reading of that line in the earliest copy, persuades me that the former line was

"Sometimes she gallops o'er a lawyer's *lip.*"

This has relation to the lawyer's loquacity, and the change of a letter at the press may easily be supposed, and is frequently happening.

60. "—— *Puffs away from thence.*"

The first quarto, much better, both as to sense and expression,

"—— Puffs away in haste."

"—— *Expire the term*

"*Of a despised life,*" &c.

The quarto reads "expiers," which forms better concord, and probably means, the term expires, according to a mode of speech not unusual, though perhaps improper.

SCENE V.

64. "—— *Ladies, that have their toes*
"*Unplagu'd with corns.*"

What induced Mr. Pope to insert *feet*, in the

place of "toes," I cannot guess. It is on the toes, properly, and not on the feet, that corns generally grow; and it might as well be said that a hand, instead of a finger, was plagued with a whitlow, as that a foot was plagued with corns. But whatever was the poetical editor's motive for the change, I cannot suppose it to have been what Mr. Malone ascribes—delicacy; for where is the delicacy or indelicacy of either foot or toe, any more than of hand or finger?

Milton, the most delicate of poets, in *L'Allegro* has, in the same sense as that of *Capulet*,

"Come and trip it as you go,
"On the light fantastic toe."

"—— Which of you all
"Will now deny to dance? she that makes
 dainty, (she,)
"I'll swear, *hath corns.*"

The repetition of "she," in this passage, is a careless insertion at the press, or of the transcriber.

68. "*So shews a snowy dove trooping with
 crows.*"

The recurrence of similar sounds, which spoils the euphony of this line, shew—snow—crow, is a fault that, at least, is diminished in the first quarto, which reads,

"So shines a snow-white *swan*, trooping with
 crows."

A swan among ravens is a familiar phrase, denoting high pre-eminence.

"*A snowy dove.*"

With all my partiality for the dove, I incline

much to restore the *swan* here; yet I think *dove* would hardly have taken its place but by the poet's own alteration. CAPEL LOFFT.

● 70. "*Be quiet, or—More light.*"

We often meet with this kind of abruptness—Iago says, "Your Dane, your German, and your swag-bellied Hollander—Some drink, ho!—are nothing to your English." It is highly dramatic.

"*Patience perforce.*"

Patience imposed on us against our will.

74.

CHORUS.

This chorus, added since the first quarto, is very justly condemned by Dr. Johnson.

"*That fair, which love groan'd for, and would die.*"

"Fair," says Mr. Steevens, is here a dissyllable; but the solitary instance, from the *Tempest*, of a line which I take to be imperfect, is not sufficient to justify an assertion which I believe has no support in our author's practice: although air, fire, hour, or ratler aer, fier, houer, commonly enough assume that quantity: but, out of doubt, this critic has properly rejected Mr. Malone's reading, taken from the second quarto:

"That fair, for which love groaned for, and would die,"

as well as the evidence of the passages which that gentleman had advanced in support of such gross violation of grammar. Perhaps we should read,

"That fair, for which love gróanéð, and would die."

ACT II. SCENE I.

76. "*Romeo ! humours ! madman ! passion !
lover !*"

The first quarto :

" ——— Madman ! passion ! liver !"

79. " ——— *The humorous night.*"

"Humorous," I believe, means, distempered, capricious, peevish, like Romeo himself, whom the speaker had a little before called humorous, madman, &c. and now he says, this person is going to be "consorted" with what so much resembles himself,

"Blind is his love, and best befits the dark."

SCENE II.

82. "*He jests at scars, that never felt a wound.*"

I think Dr. Johnson has mistaken : I don't believe that Shakspeare supposed Romeo to have overheard Mercutio, or to have him in his thoughts, I take this to be intended for a general position, like that quoted by Mr. Stoevens, from Sidney's *Arcadia*.—Romeo only means to say, that, before he was in love, he regarded the sufferings of lovers as a subject rather of mirth than pity.

LORD CHEDWORTH,

" ——— *Juliet, is the sun !—*

"*Arise, fair sun, and kill the envious moon,*"

*"Who is already sick and pale with grief,
That thou her maid art far more fair
than she."*

This is a very busy metamorphosis of Juliet, first to the sun, who is invoked to kill or subdue the moon, and then, in a minute, to an humble votary of the moon herself—but lovers have strange fancies.

*"It is my lady; O, it is my love:
O, that she knew she were!"*

This line and half, which Dr. Johnson has restored from the quarto of 1609, is not in the first copy. I do not object to its restoration, but, to admit it, we should, as I suppose the author intended, omit the first part of the line preceding; there is to be noted in it a breach of grammar, "O that she knew she were!"—the speaker had said, absolutely, "it *is* my love," and then exclaims, "O that she knew this!" what? the *fact* to be sure, that she *is* his love: it should therefore be,

"O that she knew she is!"

And again:

83. "—— Her eye in heaven
Would through the airy region stream so
bright,
That birds would sing, and think it were
not night."

It should be *was* not night:—in both these cases it is not the subjunctive but the indicative mood that is required.

84. "Thou art thyself, though not a Montague."

Mr. Malone's regulation of this line is plausible, but perhaps unnecessary; and, if I mistake not, deficient of the force intended—Juliet, in her imagined colloquy with Romeo, had enjoined him to "refuse his name," *i. e.* to be no longer a Montague; in doing so, she says, you only renounce an exterior distinction of no value, without the least injury to your own real excellence:

"Thou art (still) thyself (unimpaired), though not a Montague."

87. "*How cam'st thou hither, tell me? and wherefore?*"

Wherefore and therefore are, in other places, accentuated, as here, on the latter syllable.

89. "—— *If thou swear'st,*
"*Thou may'st prove false.*"

Thus Otway:

"If a man talk of love, with caution trust him;
"But if he swear, he'll certainly deceive you."
Orphan.

"—— *At lovers' perjuries*
"*They say, Jove laughs.*"

"*Jupiter ex alto, perjuriam ridet amantem*
"*Et jubet Æolios irrita ferre Notos.*"
Ov. de Arte Aman, Lib. I. 633.

"*Nec jurare time: Veneris perjuriam Venti*
"*Irrita per terras et freta summa ferunt*
"*Gratia magna Jovi: vetuit pater ipse valere*
"*Jurasset cupide quicquid ineptus amor.*"
Tibull. Lib. I. El. 4, 21.

LORD CHEDWORTH.

90. "—— *More cunning to be strange.*"

"Strange" is bashful, timid, unpractised; as in other places:

"He (my man) is strange and peevish."

Cymbeline.

"——— *Do not swear at all;*

"Or, if thou wilt, swear by thy gracious self."

Thus N. Lee:

"By thy bright self, the greatest oath, I swear."

91. *"Too like the lightning, which doth cease to be,*

"Ere one can say—It lightens."

The plain meaning of this passage, ere these words, "it lightens," can be uttered, is perverted by an affectation of ingenuity in most of our actresses, who deliver it with a strong emphasis on "sáy," passing over the pointed part of the sentence, as if it were immaterial.

93. *"I do beseech thee——"*

Nurse. "Madam."

Jul. "——— By and by——"

"To cease thy suit."

This abruption was noted before, as natural and spirited.

SCENE III.

98. *"The day to cheer," &c.*

This is a petty change for the sake of a worthless antithesis, from the first quarto, which reads,

"The world to cheer," &c.

The advance of the sun, or the sun's eye, is the approach of the day, and that which cheers the world, and dries up the dews of the night.

99. "*Nor aught so good, but, strain'd from that fair use.*"

As no specific virtue is expressed or implied, we ought, perhaps, to read "from its fair use;" the correction, too, of "nought," in the quarto, to "aught," is wrong—the declaration being negative, the negative conjunction is proper—there is nought so vile but gives some good, nor nought so good, but becomes sometimes hurtful.

"*Revolts from true birth, stumbling on abuse.*"

I cannot discover how this line should be deemed worthy to supersede that in the first quarto :

"Revolts to vice, and stumbles on abuse."

"*For this, being smelt, with that part cheers each part ;*

"*Being tasted, slays all senses with the heart.*"

The terminations of this couplet have been reversed from the first quarto, which reads, perhaps better,

"—— With that part cheers each heart ;

"Being tasted, slays all senses with the part."

"Part," both in the first and second lines, means, as I conceive, the particular sense. Theobald's correction appears to be judicious.

101. "*With Rosaline, my ghostly father ? no ;*
"*I have forgot that name,*" &c.

I cannot perceive what was the design of the

poet, in introducing Romeo as deeply enamoured of a lady who never appears, and then all at once making him renounce her in favour of another. This fickleness has certainly no tendency to exalt the character of Romeo, or to augment our pity at his misfortunes. Mr. Garrick, in his alteration of the play, was, I think, judicious in avoiding this part of it.

102. " ——— *Upon thy cheek the stain doth
sit
"Of an old tear that is not wash'd off
yet."*

Hamlet makes a similar remark :

- "Ere yet the salt of most unrighteous tears
"Had left the flushing of her galled eyes,
"She married."

SCENE IV.

107. "*Without his roe, like a dried herring.*"

There is a double conceit here—he comes but the half of himself; he is only a sigh—O me!—*i. e.* me, O! the half of his name. A-kin to this thought is Swift's etymology of Cicero: the orator, says he, had been a sizer or servitor in the university at Athens, and being often pointed at with reproach—O, sizer! sizer, O! in time he acquired the nick-name Sizer O! or Cicero!

- " ——— *Not to the purpose.*"

The purpose of competition with this lover's mistress.

111. "*Come between us, good Benvolio; my
wits fail.*"

This reminds me of a passage in Congreve :

Millamant. " Mincing, stand between me and
his wit."

Way of the World.
LORD CHEDWORTH.

It may not be out of the way to remark, upon the above note, that the interposition required by *Millamant*, and by *Romeo*, was for purposes quite opposite to each other ;—the blaze of wit there was too strong, here it was too feeble ; a screen in one case was wanted—a bellows in the other.

120. " ——— *My man's as true as steel.*"

i. e. I suppose, as trusty as the temper'd weapon on which the defence of our life depends ; or, perhaps, it is merely a proverbial saying. The line is not in the first quarto.

122. " *R. is for the dog.*"

" *Sonat hic de Nare canina*

" *Litera.*"

Pers. Sat. 1st, 109.

LORD CHEDWORTH.

SCENE V.

124. " *And his to me.*"

I suppose some words like these have been lost from this hemistic :

" And his to me *would send her back again.*"

126. " *I faith, I am sorry that thou art not well.*"

The sweet simplicity of this line is repeated in *Othello* :

" I am very sorry that you are not well."

SCENE VI.

129. "*Then love-devouring death do what he dare.*"

I think it should be—do what *thou* dare."

"*Too swift arrives as tardy as too slow.*"

This is, in other words, the trite proverb—

"The more haste, the worse speed."

"——— *So light a foot*

Will ne'er wear out the everlasting flint."

"Everlasting," perhaps, for "sacred," "consecrated," or "everlasting," because, if only subject to such steps, no impression would ever be made on it: but it cannot reasonably be supposed that the poet would, for the sake of such a thought as this, displace the beautiful line in the first quarto.

"So light a foot ne'er hurts the trodden flower."

I know not whether Virgil was in Shakspeare's mind here—Æneid. Lib. 7. V. 808, &c.

"*Illa vel intactæ segetis per summa volaret*

Gramina, nec teneras cursu læsisset aristas."

But Milton has a similar image in Comus:

"Thus I set my printless feet

"O'er the cowslip's velvet head,

"That bends not as I tread."

130. "*As much to him, else are his thanks too much.*"

This is strangely expressed : I suppose Juliet means to say that Romeo himself is equally entitled to her thanks, and that, if she do not give them to him in an equal measure, he will have thanked her too much.

131. "*They are but beggars that can count their worth.*"

Pauca cupit, qui numerare potest.

Mart. Lib. 6. Ep. 34.

ACT III. SCENE I.

133. "*Thou wilt quarrel with a man for cracking nuts,*" &c.

The first quarto, with truer humour, ascribes this quarrelsome temper more directly ;

"Didst thou not quarrel," &c.

136. "*In Verona streets :—hold, Tybalt ;—good Mercutio.*"

The poet never gave such an order of words as this for a verse :—I suppose it was,

"*Here in Verona :—Tybalt ;—good Mercutio.*"

137. "*Nor so wide as a church door.*"

The first copy—"a barn door."

138. "—— *Aspir'd the clouds,*" &c.

"Aspire," a verb active.

"*Which too untimely here did scorn the earth.*"

The first quarto I think much better, as free from pleonasm ; "here" and "earth" being the same, reads,

“ Which too untimely scorn'd the lowly earth.”

141. “ *For blood of ours, shed blood of Montague.*”

This injunction would have come with more decorum from Capulet than from the lady.

“ *O cousin, cousin !*”

This useless hemistic is not in the first copy.

142. “ *Affection makes him false.*”

Benvolio (whom the author certainly intended for a good character) does not appear to me to be chargeable with any material deviation from the truth: if he mis-states the transaction at all, it is not in favour of Romeo, but by suppressing some circumstances in the conduct of Mercutio, the kinsman and favourite of the prince, to whom the narrative is addressed, and whom, we may suppose, (I think, without any great imputation on his integrity) he wished to conciliate. It is true that Romeo “spoke Tybalt fair,” that he urged the prince’s displeasure, that he interposed between Mercutio and Tybalt, and that he did not attack Tybalt, till Tybalt had killed Mercutio; Benvolio even suppresses a circumstance which makes considerably in favour of Romeo, viz. that Tybalt called Romeo a villain, before Romeo had spoken a single word, and that Romeo submitted peaceably to that insult, and did not retort the word villain, till Tybalt had slain his friend Mercutio. For these reasons, Dr. Johnson’s censure of Benvolio appears to me unfounded, and to have been made for the sake of introducing the reflection that follows it; which, without the assertion of Benvolio’s falsehood, must have been lost.

LORD CHEDWORTH.

D D 3

SCENE II.

144. "*That run-away's eyes may wink ; and
Romeo
Leap to these arms, untalk'd of, and
unseen !—*"

These run-aways appear to have gone beyond the reach of all the critical pursuers ;—let me try if I can come up with them :—Romeo I take to be the run-away, *i. e.* the person that is to come and run away with Juliet, and she would have him post to her on the wings of love, with such celerity as to be blind to every obstacle, and invisible to every eye ; that Romeo is he whose eyes are to wink, and is, of consequence, the runaway, seems partly implied in what follows :

- " Lovers can see to do their amorous rites
" By their own beauties ; or, if love *be blind*,
" It best agrees with night."

" *That run-away's eyes may wink.*"——

Is it not possible that fame or rumour, with all its vigilant eyes, may be intended ?

CAPEL LOFFT.

147. "—— *Till strange love, grown bold.*"

" Strange," here, is unpractised, new, *initiate*. Thus in Cymbeline ; Iachimo, speaking of his servant, whom he would describe as inexpert and unacquainted with the world, says, " he is strange and peevish : " and Macbeth also—

- " —— My strange and self-abuse
" Is the *initiate* fear that wants hard use."
" *Whiter than new snow on a raven's back.*"

This line is not in the first quarto; the second omits the idle epithet new, and the line, I think, stands there to much advantage:

“Whiter than snow upon the raven’s back.”

152. “*All forsworn, all nought, all dissemblers.*”

This is disgracefully hobbling—we might read,

“All *are* forsworn, all false, all *are* dissemblers.”

155. “—— *If sour woe delights in fellowship.*”

This, and some other similar applications of the epithet “sour,” may serve pretty strongly to support Mr. Strutt’s conjecture, that the hiatus in the early copy of Richard the Third,

“Now is the winter of—discontent,”

should be filled up with the word “*sour*,” instead of the feeble one supplied, “*our*.” See Note on that passage.

Again, 157, scene 3, of the present act of this play,

“—— Too familiar

“Is my dear son with such sour company.”

155. “*Which modern lamentation might have mov’d.*”

Thus in Macbeth, Act 4, Scene 4:

“—— Violent sorrow seems

“A modern ecstasy.”——

D D 4

SCENE III.

157. "*Hence-banished is banish'd from the world.*"

Here, as in many other instances, the same word is a dissyllable and a trisyllable.

"*And world's exile is death.*"——

The first quarto, "And world-exil'd," which is a better expression.

161. "*Wert thou as young as I.*"——

We might read, perhaps better,

"If thou wert young as I."——

The difference between the persons referred to, is not that Romeo is younger than the friar, but that the friar is an *old man*, and Romeo a *young one*.

167. "*Farewell.*"

So I should gladly say to this word, in removing it from the text.

SCENE V.

171. "*Therefore stay yet, thou need'st not to be gone.*"

The first copy, with evident advantage,

"Then stay awhile; thou need'st not go so soon."

Again, I cannot discover any improvement that has been gained, but clearly the contrary, by the change from these lines in the first quarto:

“ It is the pale reflex of Cynthia’s brow ;
 “ I’ll say it is the nightingale that beats
 “ The vaulty heaven so high above our heads,
 “ And not the larke, the messenger of morn :
 “ Come, death, and welcome ! Juliet wills it so.
 “ What says my love ? let’s talk, it is not day.”

172. “ *I have more care to stay, than will to go.*”

I have a more anxious desire to stay than inclination to depart.

“ *Some say, the lark and loathed toad change eyes ;*
 “ *O, now I would they had chang’d voices too.*”

Dr. Warburton’s emendation may seem plausible, but it is certainly false, as well as needless : Juliet could not possibly mistake the voice of the lark for that of the toad, though she might well, in the furor of amorous and poetic interdiction, desire that the notes of the lark, which disturbed and disappointed her happiness, might be changed, and become henceforward hateful discord.

174. “ *Art thou gone so ? my love ! my lord ! my friend !*”

It is not often that the changes from the first copy are to be commended, but I confess that, in the present case, I have always preferred, as more sweetly tender, the reading of the quarto 1599, adopted in the folio :

“ Art thou gone so ? love ! lord ! ah ! husband ! friend !”

"*I must hear from thee every day i' the hour,
 " For in a minute there are many days :
 " O ! by this count."*——

The first quarto reads, more consecutively,

" For in an hower there are manie minutes ;
 " Minutes are dayes ; so will I number them :
 " O ! by this count," &c.

176. "*—— Renown'd for faith ?*"——

Mr. M. Mason's censure is unfounded. There is no breach of amorous fidelity in renouncing a passion for a woman who was inexorable to her lover's addresses ; or if there were, Juliet did not know of it, and would naturally judge of Romeo's faith by her own.

177. "*—— No man, like he, doth grieve my heart.*"

" He," for " him." The line is not in the first quarto.

179. "*—— In happy time.*"——

Upon these words, Dr. Johnson says, " This phrase was interjected, when the hearer was not quite so well pleased as the speaker ;" an observation that I cannot understand, either in its application to Juliet and her mother, or to any other speaker and hearer.

180. "*Now, by St. Peter's church, and Peter too.*"

Juliet swears in tune with Petruchio :

" Now, by my father's son, and that's myself."

" *He shall not make me there a joyful bride.*"

After this line, we find, in the first quarto,
 "Are these the news you had to tell me of?"
 "Marry, here are news indeed : madam, I will
 not marrie yet ;
 "And when I do, it shall be rather Romeo,
 whom I hate,
 "Than countie Paris that I cannot loue."

I would regulate, with only the addition of
 "I swear," which stands hypermetrically in the
 present text, as in the second quarto :

"Are these the news you had to tell me of?"
 "Marry, here are news indeed : madam, *I swear*
 "I will not marry yet ; and when I do,
 "It shall be rather Romeo, whom I hate,
 "Than countie Paris that I cannot love."

181. "*Do ebb and flow with tears ; the bark
 thy body (is).*"

This "is" unnecessary, and, besides the awkward redundancy, spoils the construction. Capulet says his daughter resembles a bark, a sea, and a wind : thy eyes, says he, I may call the sea ; the bark, thy body ; and the wind, thy sighs.

183. "—— *We scarce thought us bless'd,
 "That God had sent us but this only
 child ;
 "But now I see this one is one too much,
 "And that we have a curse in having
 her.*"

Leonato, on the same subject, more pathetically repines,

"—— Grief'd I, I had but one ?
 "Chid I for that, at frugal nature's frame ?

"I had ~~one~~ too much in thee. Why had I one?
 "Why did I not, with charitable hand,
 "Take up some beggar's offspring at my door."
Much Ado About Nothing.

183. "——— *Peace, you mumbling fool.*"

A syllable is wanting for the measure; I suppose,

"——— *Peace, you old mumbling fool.*"

184. "*God's bread! it makes me mad: Day,
 night, late, early.*"

I prefer what the first quarto exhibits to this singular exclamation:

"God's blessed mother!"———

187. "*O, he's a lovely gentleman!*"

The first quarto gives a word, in this line of the nurse's speech, that would supply the deficient quantity:

"O, he's a *gallant* lovely gentleman."

ACT IV. SCENE I.

189. "*And I am nothing slow, to slack his
 haste.*"

This line, in the first copy, runs thus:

"And I am nothing slack, to slow his haste."

The expression is bad either way; but not worse in the first than in the latter instance, nor less reducible to meaning:—"The time," says the friar, "is short."—"My father," answers Paris, "will have it so, and I am not slack or remiss, so as to incline him to retard his speed."

190. "*And in his wisdom hastes our marriage.*"

"Marriage," a trisyllable.

194. "—— *Or walk in thievish ways.*"

Here again the first quarto appears to have been unskilfully altered—that proceeds thus :

"Or chaine me to some steepie mountaine's top,

"Where roaring beares and sauage lions are,*

"Or shut me nightly in a charnell house,

"With reekie shankes and yellow chapless skulls,

"Or lay me in a tombe with one new dead ;

"Things that, to heare them namde, haue made
me tremble ;

"And I will doe it without feare or doubt,

"To keep myselfe a faithfull, unstain'd wife,

"To my deare lord, my dearest Roméo."

196. "—— *Thy eyes' windows fall,*

"*Like death, when he shuts up the day of
life.*"

"Shuts out" would seem a more natural expression ; but "shuts up" is used elsewhere, for "closes," "concludes," and seems to be a metaphor taken from a tradesman's shutting up his shop or pack.—This is not in the first quarto.

SCENE III.

204. "*Nurse ! what should she do here ?*

"*My dismal scene I needs must act alone.*

"*Come, phial.*"——

These two hemisticks might easily have been incorporated.

* "*And yawninge denns where glaringe monsters house.*"

MS. of *Comus*, L. 415, Duke of
Bridgewater's Library.

"Nurse! what should she do here? My dismal scene.

"*Alas!* I needs must act alone. Come, phial."

But these words are not in the first copy.

ACT IV. SCENE I.

225. "*My dreams presage some joyful news at hand.*"

We are not to suppose that Romeo had a multitude of dreams; in the first quarto it is,

"My dreame presagde some good euent to come"

It should, perhaps, be—

"My dream presageth joyful news to come."

226. "*My bosom's lord sits lightly in his throne.*"

By "bosom's lord," I am persuaded that nothing more is meant than *heart*. The early quarto reads, preferably, I think, in the first part of the line,

"My bosome lord sits chearfull in his throne."

229. "*Is it even so? then I defy you, stars.*"

I prefer the reading of the first quarto—then I defy my stars. *i. e.* I am prepared to meet my destiny.

232. "*And fear'st to die,——*

"*The world is not thy friend, nor the world's law;*

"*The world affords no law to make thee rich;*

"*Then be not poor, but break it.*"

The antecedent to "it," in this sentence, is not sufficiently obvious, and should rather be "the world," than "law;" both the construction and the argument are better in the first quarto:

"And dost thou fear to violate the law?"

"The law is not thy friend, nor the law's friend;
(i. e. neither law nor lawyer)

"And therefore make no conscience of the law."

"*Need and oppression starveth in thy eyes.*"

This line, I confess, appears to me more poetical than that which we find in the first quarto:

"And starved famine dwelleth in thy cheeks."

"Starveth in thine eyes," is, "keepeth his state there, exhibits there his nature and quality." To say that "need starves," is only saying that "need continues his existence." There is no false grammar here, as need and oppression, of which that need is the mere consequence, compose one mixed or general idea, which would only be split and enfeebled by pluralizing the verb.

SCENE II.

236. "—— *Not nice.*"

Not ceremonious or superfluous.

SCENE III.

238. "—— *Perfect model of eternity.*"

"Eternity," I suppose, for "heaven;" a model for angels—(not in the first quarto.)

"—— *Perfect model of eternity.*"

The perfection and complete nature of eternity, I conceive, is here meant—that which contains every thing. B. STRUTT.

242. “ *I do defy thy conjurations.*”

“ Defy,” Mr. Steevens interprets “ refuse,” but it is somewhat more—it is, to renounce with vehemence, to abjure; as, in K. Henry IV. Hotspur exclaims,

“ All studies, here, I solemnly defy,
“ Save how to gall and pinch this Bolingbroke.”

343. “ *In faith, I will:—Let me peruse this face.*”

So great a favour should not so prematurely be granted; indeed, it would be of no value if any stranger might claim and receive it. The first and latter parts of the line should change places, as it is evident that Romeo’s motive for complying with Paris’s request was, his having recognised the kinsman of Mercutio:

“ Let me peruse this face:—In faith I will;—
“ Mercutio’s kinsman,” &c.

“ *Did not attend him.*”

Did not mark, attend to him—the active for the neuter form.

248. “ ——— Here
“ *Will I set up my everlasting rest.*”

In a similar tone of resolute despair, Othello says,

“ Here is my journey’s end; here is my butt;
“ The very sea-mark of my utmost sail.”

251. "*As I did sleep*——

"*I dreamt my master and another fought,*

"*And that my master slew him.*"

Mr. Steevens makes a long remark upon this, supposing that Balthazar is honestly reporting, as a dream, what his terrified imagination only had unrealized; this, indeed, might have been the case with Paris's page, who found himself almost afraid to stand alone: but Balthazar, with a steady spirit, resolves to watch his master, and was not of a temper to be so mistaken; his disingenuousness on this occasion is the natural and venial result of his reflecting on the danger he would be exposed to, if he acknowledged himself an unactive spectator of what had passed.

"*As I did sleep,*" &c.

This passage is not in the first quarto. The servant of Romeo must have been a sot indeed, so soon, at such a crisis, and in such a place, to have fallen asleep; and more so, having dreamt that his master had killed a man, that he did not go to the entrance of the monument to be ascertained of the fact.—I cannot admit the passage to be genuine, although I allow the comment to be judicious. Mr. Steevens chuses to assert, that this belief of Balthazar's is a touch of nature.—I cannot discern in it any thing that is natural; nor do I see what Rhesus, in Homer, or the applause of Dacier and Eustathius, has to do with the subject—in the first and third quartos, Paris desires the boy to stay under a yew tree; in the latter, particularly, he is desired to lie "all along on the ground, under the yew trees."—If any one slept there it was the boy, and not Romeo's man; yet the boy was placed there to watch the approach of

any one, and fled at the encounter, to call the watch.

B. STRUTT.

Mr. Seymour's interpretation of this passage may derive strong support from a recent fact that occurred during the civil horrors that have afflicted Ireland.—A deep-laid plot of assassination was revealed by a servant, in a feigned dream, while he was supposed to be sleeping. CAPEL LOFFT.

363. "——— *Never was a story of more woe.*"

I suppose there are few who read this tragedy, or witness its representation on the stage, that do not lament the fatal catastrophe, and wish the poet had not ultimately sacrificed the lovers, whose tenderness, misfortunes, and fidelity deserved a gentler doom; for this purpose, an expedient was at hand, in the Apothecary, who would readily have been pardoned for deceiving Romeo, with some harmless drug, instead of the poison; but, besides that this might be objectionable, in too much resembling the Friar's device, with Juliet, it was impossible, without violating probability and decorum, to dismiss the pair to happiness, as the prince must have condemned Romeo for not only disregarding the decree of banishment, but adding to his former offence the death of Paris. There is, further, in the moral, a three-fold motive for this conduct of the poet, who meant to exhibit, at once, the destructive effects of feudal animosity, the chastisement of filial disobedience, and, above all, I believe, the misery too often produced by parental despotism. There is observable, in the dialogue of this drama, a striking dissimilarity, which yet I do not regard as the result of corruption. Mr. Malone, in his conjectural Chronologic List,

places Romeo and Juliet pretty high, and I believe he is right: but I think, further, that the play had been sketched out, and only the first act written, long before the time when it was brought upon the stage. The abortive introduction of Rosaline, together with the rhymes, conceits, and clinches occurring in the early scenes, persuade me they were written before our poet had digested his plan, or was possessed of that vigorous and masterly style of composition which he afterwards acquired, and which is abundantly displayed in the sequel and progress of the present tragedy.

E E 2

COMEDY OF ERRORS,

ACT I. SCENE I.

352. " ——— *What obscured light the heavens
did grant
" Did but convey unto our fearful minds
" A doubtful warrant of immediate death."*

Perhaps Milton had a view to this passage, in these lines of *Paradise Lost*:

- " A dungeon horrible, on all sides round,
" As one great furnace flam'd; yet from those
flames
" No *light*, but rather *darkness visible*,
" Serv'd only to discover sights of woe."

ACT II. SCENE I.

368. *I know not thy mistress; out on thy mistress."*

A slight transposition would reform the prosody:

- " I know thy mistress not; out on thy mistress."

SCENE II.

384. "*Dromio, thou drone,*" &c.

The line in the old copy:

"Dromio, thou Dromio ! Snail, thou slug, thou sot !"

Mr. Theobald says is half a foot too long ; but he is mistaken, the prosody is correct and unexceptionable. "Dromio" might, indeed, if the measure required it, be extended to three syllables, but here it is only a dissyllable.

ACT IV. SCENE III.

424. "*He that sets up his rest,*" &c.

To "set up his rest," means, I believe, to make up or compose his mind to a fixed resolution ; thus, in *Romeo and Juliet* :

"——— Here

"Will I set up my everlasting rest."

But here is further meant,—eternal repose.

ACT V. SCENE I.

441. "*But moody and dull melancholy.*"

Mr. Heath's emendation, or something equivalent, should be adopted :

"But moody *moping* and dull melancholy."

"*Kinsman to grim and comfortless Despair.*"

It is strange that Dr. Warburton should reject this line, beautiful and finely associated as it is merely on account of a feminine quality's being called kinsman, an irregularity that has, on various

occasions, high poetic sanction. Gray, who knew the value of this verse, has inserted it in one of his elegant poems :

“ Grim-vizag'd comfortless Despair.”

Mr. Steevens, upon a general revisal of *The Comedy of Errors*, tells us, he is convinced the *whole* of it was not written by Shakspeare; an observation which, though delivered, apparently, with the apprehension of risk, might safely be applied to almost any, even the best play in the catalogue of our poet's works. The truth is, that very little of it can, by a discriminating reader, be fairly ascribed to Shakspeare. His hand, indeed, is incidentally conspicuous; but the general style of thinking, diction and versification, is utterly unlike him; and rather resembles, sometimes, the manner of the author of *Titus Andronicus*; and sometimes his who furnished to our meliorating poet *The Taming of a Shrew*.

TITUS ANDRONICUS.

This tragedy, originally printed without the name of its author, has no title to the place it holds among the works of Shakspeare, except what it may derive from Messrs. Hemings and Condell's having chosen to insert it in the folio publication of our poet's plays. The motive of those editors for such insertion is obvious. Their known professional intimacy with our poet was likely to procure for them, with the public, a ready acceptance of whatever they should pronounce as the production of a favourite author, become now more endeared by death; and studious of their own profit rather than their friend's fame, their only care was, to swell out the bulk of their volume; and any trash, which the rude taste of the age had received with applause, and was not notoriously elsewhere appropriated, they would, without scruple, have ascribed to the bard of Avon.

ACT I. SCENE II.

14. *"Wilt thou draw near the nature of the gods?"*

"Draw near them then in being merciful."

This sentiment, taken, as Mr. Steevens re-

marks, from the quoted passage of Cicero, occurs in the Merchant of Venice :

“ And earthly pow’r doth then shew likest God’s,
“ When mercy seasons justice.”

15. “ *Patient yourself.*”

This is no phrase of Shakspeare’s.

ACT II. SCENE III.

52. “ *O Tamara ! thou bear’st a woman’s face.*”

This is almost the only passage, in the vile play before us, that exhibits any thing like just or natural sentiment; and it is remarkable that we find it again in the Third Part of K. Henry VI.

“ How could’st thou drain the life-blood of the child,

“ And yet be seen to wear a woman’s face ?”

If Shakspeare could be supposed to have written one line of Titus Andronicus, and only one, I should assign this to him.

53. “ *The raven doth not hatch a lark.*”

“ ——— *Nec imbellem feroces*

“ *Progenerant Aquilæ columbam.*”

Hor. Ode IV. V. 31, 32.

LORD CHEDWORTH,

ACT IV. SCENE II.

94. "Coal-black is better than another hue,
"In that it scorns to bear another hue."

This poor conceit was thought, by Southerne, worthy of being repeated by the noble Oroonoko.

"——— Honest black
"Disdains to change its colour."

It is high time this execrable tragedy were deposed from the station which it has been suffered to usurp among the Plays of Shakspeare, ever since the fraudulent artifice of the folio publishers (for the first quarto was anonymous) inserted it in their edition. Where those "masterly touches," alluded to by Theobald, or that "improvement with a few fine touches," perceived by Dr. Percy are lurking, I can, by no means, discover; there is not, according to my observation, the slightest resemblance of our author's manner, in any part of the composition,

PERICLES,

PRINCE OF TYRE.

This play was not admitted into the catalogue of those published by Hemings and Condell; a pretty sufficient proof, I think, that it was not, at that time, imputable to Shakspeare.

ACT I. SCENE I.

164. "*Graces her subjects, and her thoughts
the king*

"Of every virtue gives renown to men."

Graces are her subjects; and her thoughts, or inclinations, the sovereign of those Graces.

"Of every virtue gives," &c.

Is elliptical:

"—— She comes, ——"

"(Made up) of every virtue (that) gives renown," &c.

"King," for "sovereign," merely, is used with greater licence in K. Henry V. where the queen bee is meant: and more appositely still, we find

“king” put, generally without reference to sexual distinction, by Bacon:—“Ferdinando and Isabella, Kings of Spain, &c. *Hist. of the Reigne of K. Henry VII.*”

165. “*Her face, the book of praises.*”

The brief volume, the epitome of all that is beautiful, or the subject of praise.

167. “*A countless glory.*”

This may mean no more than an inestimable glory: though I believe there is also an allusion to the stars.

168. “—— *As sick men do,
Who know the world, see heaven, but
feeling woe,
Gripe not,*” &c.

Mr. Malone has certainly carried his explanation beyond the limits of the construction.—An opposition or disparity seems intended between speculative and positive perception; and the whole meaning of the passage, I believe, is this:—as reflecting men, who, in the hour of sickness, are incited to serious cares, by the rational *prospect* of futurity, but more *urgently*, by those *pains*, which indicate the termination of our present state, no longer gripe at earthly joys, so I, &c.

177. “*Where now you’re both a father and a son.*”

How is Antiochus a son? Pericles says, he who embraces a woman should be her husband, and, consequently, the son (in-law) of her father.

SCENE II.

184. "——— *Give experience tongue.*"

Let experience speak. It is a strange expression, and none of Shakspeare's. For dogs to *give tongue* is a phrase well known among sportsmen.

190. "*Thou show'dst a subject's shine, I a true prince.*"

Mr. Malone says "shine," here, is a substantive; and then the sense must be—thou didst exhibit the glitter of a subject.—"I show'd myself a true prince,"—but for the subject thus to take all the "shine" to himself, and leave the prince in the shade or with only the vouch of his title to illuminate him, would not be quite decorous. I rather think, with Mr. M. Mason, that "shine" has a verbal implication, and that this is the sense:—Thou didst display a subject shining or illustrious; I, a glorious or illustrious prince.—According to the elliptic and licentious phraseology abounding in the present play—this is no strained interpretation:

"Thou show'dst a subject (to) shine, I a true prince (to shine)"

SCENE IV.

196. "*For riches, strew'd herself even in the streets.*"

"Riches," for *wealth, treasure*, is certainly, as Mr. Malone observes, a singular noun; but

this line, being only a comment on that which immediately precedes it, ought also, as I find Mr. M. Mason has hinted, to be included in the parenthesis :

“ ——— This Tharsus

“ (A city on whom Plenty held full hand——

“ For Riches strew’d herself even in the streets)

“ Whose towers,” &c.

Mr. Mason proposes “ Richness” instead of “ Riches,” and challenges Mr. Malone to shew where Shakspeare makes riches a person.—It is surely enough to know that he scruples not, at any time to make the neuter pronoun personal. But Shakspeare, or his commentator for him, in the present work, has very little to answer for:—“ Riches strew’d herself even in the streets” is an expression equivalent to the streets were paved with gold.

198. “ *Here many sink, yet those which see
 them fall,*
“ *Have scarce strength left to give them
 burial.*”

Dr. Armstrong has an image resembling this, in *The Art of Preserving Health*, describing the plague that raged during the civil wars, he says,

“ ——— ’Twas all the business then,
“ To tend the sick ; and, in their turns, to die.”

201. “ *Welcome is peace, if he on peace consist.*”

King John says,

“ Peace be to France, if France in peace permit,”
 &c.

202. “ ——— *Needy bread.*”

Bread for your needy subjects, &c. says Dr. Percy. But this is hardly right: the subjects were more than needy—they were starving: and “needy bread” is needed, or needful bread. We often find the adjective in the place of the passive participle.

ACT II. SCENE III.

230. “*By Jove, I wonder, that is king of thoughts,*
“These cates resist me, she not thought upon.””

After all that has been said upon this passage, it is, to me, as far from being intelligible as it was at first. By the cates resisting him, I can only understand that he was resisting them; that is, did not eat of them:—but surely it was no wonder that a lover should neglect food when his mistress was before him: she “not thought upon,” is equally inexplicable; for one would suppose she must continually be thought upon.

SCENE IV.

242. “—— *Bear your yoke.*”

Thus in King Richard III.

- “—— The golden yoke of sovereignty,
 “Which fondly you would here impose on me.”

SCENE V.

245. "*I like that well :—nay, how absolute she's in't.*"

With the pains that Mr. Steevens has taken to correct the metre, as well as the meaning, in this wretched play, I wonder he should retain the superfluous "nay" here.

247. "*O, seek not to intrap, my gracious lord,
A stranger and distressed gentleman.*"

There is not in this play much that is worth contending for; but, truly, I think the passage before us, as it stood originally, needed no correction:

"O, seek not to entrap me, gracious lord,
A stranger and distressed gentleman."

 ACT III.

255. "—— *Well-a-near !*"

This *exclamation*, says Mr. Reed, is equivalent to *well-a-day !*—but I am inclined to think it is here no exclamation at all, but simply the familiar compound adverb *well-nigh*: the lady, says the speaker, shrieks, and nearly falls in travail with her fear.

SCENE I.

256. "—— *These surges,
Which wash both heaven and hell.*"——

This thought occurs in Othello :

" And let the labouring bark climb hills of sea
 " Olympus high, and duck again as low
 " As hell's from heaven."

260. " ——— *We, here below,*
" Recall not what we give, and therein
may
" Vie honour with yourselves."——

This thought occurs in Timon of Athens :

" ——— There's none
 " Can truly say he gives, if he receives:
 " If our betters play at that game, we must not
 dare
 " To imitate them——"

262. "*Thy loss is more than can thy portage
 quit.*"

I believe the sense intended is—thy loss in the death of thy mother is greater than any that can result from your having entered alive into the world—" portage" I take to be, deliverance from the womb.

263. " ——— *Fresh-new.*"——

I cannot perceive the force of this compound, and would rather have tautology, in reading fresh, new, than no sense at all in a word that will afford none—it is of no kindred with " fire-knew," except in sound.

SCENE II.

269. "*The very principals did seem to rend,*
" And all to topple."

I cannot agree with Mr. Malone; that "all to," in this passage, is the augmentative, *alto* or *allto* frequently occurring in the old writers, and signifying *entirely*, *altogether*; neither do I think that gentleman has rightly interpreted the general meaning of the passage: "principles," the reading of the second quarto, I take to be right, and the thought to resemble that in *Macbeth*:

"But let the frame of things disjoint—both the worlds suffer."

And, again, more directly,

"——— Though the treasure
Of nature's germins tumble altogether,
Even till destruction sicken."

274. "*And not your knowledge, personal pain,
but even
Your purse,*" &c.

Again a violent ellipsis—

"Not your knowledge, personal pain, (alone)
but even," &c.

SCENE III.

283. "*Unscissar'd shall this hair of mine remain,
Though I show will in't.*"———

Perhaps we should read, for "will," "vile;" but it may only mean waywardness, moodiness.

The neglect of the beard, as indicating a sullen displeasure, is alluded to in *Antony and Cleopatra*, where *Enobarbus* says, on the approaching interview between the emperors,

"——— By Jupiter,
Were I the wearer of *Antonius'* beard,
I would not shave to day."

ACT IV. SCENE I.

302. "——— *I will go ;*
" But yet I have no desire to it."

Thus yields Cassio, in Othello :

" I'll do't ; but it dislikes me."

SCENE III.

307. "*We were never so much out of creatures."*

There is something very whimsical in this expression of the bawd's.

SCENE IV.

321. "——— *A princess*
" To equal any single crown o'the earth,
" I'the justice of compare."——

We find something like this in Cymbeline .

"——— A lady,
 " So fair, and fasten'd to an empyr,
 " Might make the greatest king doubt."

325. "——— *Thou art like the harpy,*
" Which, to betray, doth wear an angel's
face."

This thought occurs in Othello :

" When devils would their blackest sins put on,
 " They do suggest at first with heavenly shews."

And again, in Measure for Measure :

"——— O, cunning enemy, that, to catch a
 saint,
 " With saints do'st bait thy hook. Most dan-
 gerous

"Is that temptation that doth lead us on
 "To sin in loving virtue."

327. "*Sail seas in cockles.*"——

By cockles, I apprehend, is meant, cock-boats.

SCENE VI.

339. "*Ever since I can remember.*"

This is a common, but a very corrupt phrase, for as long ago as I can remember.

340. "*If you were born to honour, show it
 now ;
 " If put upon you, make the judgment,"
 &c.*"

"Some are born great, some achieve greatness,
 and some have greatness thrust upon them."
Twelfth Night.

ACT V. SCENE I.

366. "*—— Smiling
 "Extremity out of act."*——

Extremity, I believe, is desperation ; and Pericles, I suppose, is alluding to the effect which Marina produces in composing his temper, and in dissipating his sorrows.

SCENE III.

384. "*When we with tears parted Pentapolis.*"

"Parted," for left, departed-from." The phrase is still in vulgar use in Ireland.

436 PERICLES, PRINCE OF TYRE.

This tragedy, I think, exhibits no equitable claim to be regarded as a work of Shakspeare's, any more than that with which it is most worthily associated, in the same volume, Titus Andronicus. If one of these compositions is ludicrously shocking, the other is shockingly ludicrous ; and the poet's reputation, I believe, would have been better consulted, by dismissing them both to contempt and oblivion. There are, indeed, some circumstances relating to "The Prince of Tyre," which may render it worthy of preservation, as a curiosity. Unlike the concomitant tragedy just mentioned, there are some incidental parts of this which Shakspeare might have written, and that, had they appeared in any of his undisputed works, would never have raised suspicion as to their genuineness. The most striking of those parts which I think our poet may have written, are the first scene in the third act, and the scene in the fifth between Pericles and his daughter. The resemblance of particular passages to others in our author's authentic compositions, amounts, I think, to no more than an evidence that he had perused this play with attention, and adopted from it, occasionally, some peculiar thoughts and turns of expression ; and I think it can hardly be doubted, that, in composing that part of the Winter's Tale which consigns Hermione to a supposed death, and Perdita, from her birth, to an obscure retreat, until matters become ripe at last for reconciliation, our poet had in view this wild story of Thaisa and Marina.

THE END.

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ERRATA.

VOL. I.

- Page 50, Reed 458, for "amendment that that" read "amendment *than* that."
 87, 229, for "from *an* inattention" read "from inattention," &c.
 92, 269, for "their sentiment" read "*the* sentiment."
 127, 377, for "encomiums" read "*encomium*;" with a semicolon after "measures;" Dele *a* before Plato.
 137, 141, for "chronicles" read "*chroniclers*."
 168, 363, for "I out" read "Icut out."
 367, for "milk my eyes" read "milk my ewes."
 188, for "general suggestions" read "*generous* suggestions."
 205, 170, for "celeribus" read "*sceleribus*."
 222, 362, for "to the age's tooth" read "*for* the age's tooth."
 282, 427, for "nuptial" read "*nuptial*," and for "transported" read "*transport*."
 266, 74, before "Lord Hereford," &c. insert "Berk."
 282, for "his mercy" read "his good mercy."
 284, 189, the comma after "wistly" should follow "speak in't."
 285, 166, for "Phœbus" read "*Rhabus*."
 296, 248, for "Parmenio" read "Parmeno."
 303, In the sonnet, for "softly breathe" read "softly sing."
 349, 24, from "Out of a deal," &c. dele *of*.
 349, 28, for "Who might perhaps" read "*We* might perhaps," &c.
 351, 60, for "them others" read "the mothers."
 392, 23, for "then should read" put "then we should read,"
 402, 95, for "supremes of state" read "supremes of *states*."
 431, 364, for "do not pluck down" read "do *one* pluck down."

VOL. II.

- 21, After "in reproof of this lies the jest," add, "and in Troilus and Cressida. Act 2, Sc. 3."
 "In reproof of chance
 "Lies the true proof of men."
 Page 58, In the passage from Lee, for "I bear you that" read "I *bar* you that."
 68, Reed 161, for "sail" read "sails."
 125, 528, for "ends forth" read "send forth."
 128, 539, for "too rooted" read "too deeply rooted."
 131, 553, for "same" read "sane."
 132, 566, dismiss after "no cause, no cause," the note of admiration.
 135, 581, for "man's work" read "a man's work."
 138, 9, for "our ears" read "*your* ears."
 143, In the emended text for "We have *dispatch'd*" read "We *here* dispatch," &c.
 153, In the Italian sentence, for "it" read "*il*."
 156, 64, for "hour" read "*season*."
 178, 209, for "interpretators" read "interpreters."
 194, 270, for "Bellerophon" read "Bellerophon"
 229, 584, after "Mr. Steevens, in a remark" read the words which follow "*upon a passage in Pericles was not correct, in asserting that this name in Cymbeline is always Posthūmus*."
 248, 47, Regulate the metre after
 And wear it kind my lord?
 1st Ld. I am so far
 Already in your gifts.
 All. So are we all.
 262, after "himself by't," instead of "but then" read "*but I think that*," &c.
 290, instead of "and is his happiest" read "and *in* his happiest," &c.
 299, in the passage from Camden, for "virtue's" read "virtues."
 331, for "the captain in the citadel" read "the captains," &c.
 374, 506, for "are you man" read "are you *mad*."
 375, The note of interrogation placed after "villain" belongs to "thunder."
 434, 321, for "king doubt" read "king *double*."

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